101 MASTER EXERCISES FOR ALL VOICES

COMPILED BY

ALEXANDER HENNEMAN.

To
Mr. Ernest Knoch
with compliments of
Alexander Henneman
July 1903

101 MASTER EXERCISES FOR ALL VOICES

FROM THE Daily Repertory of the great Singers and Masters of Singing:

Barili. Bellincioni. Bouhi. Garcia. Lamperti. Marchesi. Orgeni. Richard. Sbriglia. Schmidt. Trabadello. Viardot. Vogl and many others.

COMPILED BY **ALEXANDER HENNEMAN**

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Preface.

These 101 Master Exercises for all Voices have been chosen from the repertory of the great singers and masters of singing in all parts of the world. Having been selected from a collection of over three hundred, they form the essence of research and experience of the great minds in the vocal art. They are arranged in progressive order. The first principle of pedagogics: "Present one difficulty at a time" has been strictly adhered to. Every new departure is introduced with a short breath, and in the smallest possible range. The exercises progress systematically, note by note, from two notes to two octaves.

Some of the exercises have been used by the old masters, and to this day form the ground-work and drill of the great singers. By far the greater number have never before appeared in print; they are taught orally to pupils, who in most cases, soon forget the very exercises, that once built up their voice. Being arranged in all keys, they lead the voice chromatically through its entire range. All tonalities are written out in full, and the teacher and singer can choose the exercises in a range, that will suit the condition of the voice at each practice and lesson, and thus obviate all danger of straining.

The Italian "do, re, mi;" the German "da, me, ni;" "tira;" "ska;" "coo," etc. – all these have made good singers; but, that which is good for one voice may be bad for another. Therefore the author leaves this to the discretion of the individual, and advises to use that medium which promises the best results.

The technic-work is based on the old school. The modern school lays more stress on representing the emotion implied by the words; for this reason the author has found it necessary to invent the sentence-work. This latter forms the stepping stones to songs and arias, by introducing all possible vowel sounds and combinations, and is an excellent school for style and expression.

These exercises have stood the test for years, and are constantly being used with success.

A. H.

Remarks.

1. Contralto and Bass can begin on first line.

   Mezzo Soprano and Baritone can begin on second line.

   Soprano and Tenor can begin on third line.

2. Always choose the exercises in a range, that will allow all the tones, the lowest as well as the highest, to come without an effort.

3. Strive for purity of intonation and smoothness,– rapidity will come of itself.

4. The exercises should be played repeatedly on the piano, before they are sung. They should then be played in unison with the voice, until memorized; after which the piano should give only the pitch.

5. The tone in the technic exercises should be firm and decisive, yet light and cheerful in quality.

6. In all sentence-work, choose a sentence in any language, that is conducive to the freest and most perfect tone. Sing with that sentence through the entire range of the voice. When this sentence is mastered, choose the next best and so on, until a satisfactory number of vowel and sound-combinations have been used. These sentence exercises should be studied at first only in a normal tone. When exercise number 50 has been acquired, review them, now singing in succession the three sentences of each exercise with all the style possible, contrasting one emotion with the other.

7. About ten exercises for daily use will be found sufficient.

8. Study one new exercise at the time, rehearsing the last nine. Nos. 5, 6 and 9 will be found good exercises with which to begin the daily practice.

9. Should a singer find any exercise of special benefit to him, it is advisable to add it to his daily repertory.

10. Exercise No. 1. is written out in full and serves as a model for all exercises in the book.

Remarks.

The following groups are designed to overcome any individual difficulty under which the singer may labor.

Arpeggios . . .	Nos. 12 - 19 - 23 - 32 - 39 - 44 - 46 - 50 - 52 - 53 - 57 - 60 - 65 - 67 - 71 - 72 - 74 - 80 - 85 - 89 - 97
Articulation . .	Nos. ✽17 - ✽24 - ✽26 - ✽34 - ✽47 - ✽61 - ✽69 - ✽77
Attack	Nos. 16 - 25 - 58 - 66 - 73 - 77 - 83 - 86 - 90 - 93 - 94 - 99 - 100 - 101
Breath Control .	Nos. 6 - 16 - 29 - 38 - 43 - 45 - 49 - 51 - 53 - 56 - 58 - 59 - 63 - 64 - 68 - 72 - 75 - 76 - 81 - 83 - 93 - 94 - 101
Chromatics . .	Nos. 28 - 30 - 82 - 91 - 96 - 98 - 101
Dynamics . . .	Nos. 6 - 33 - 36 - 38 - 40 - 57 - 59 - 64 - 72 - ✽77 - 92 - 99
Embellishments .	Nos. 21 - 30 - 31 - 55 - 62 - 82 - 86 - 90
Expression . .	Nos. ✽17 - ✽24 - ✽26 - ✽34 - ✽41 - ✽47 - ✽61 - ✽69 - ✽77
Intonation. . .	Nos. 7 - 10 - 15 - 23 - 28 - 29 - 42 - 44 - 46 - 49 - 50 - 52 - 54 - 57 - 66 - 71 - 73 - 74 - 75 - 76 - 79 - 83 - 85 - 88 - 89 91 - 94 - 96 - 97 - 99 - 100 - 101
Legato, The . .	Nos. ✽17 - 23 - ✽24 - ✽26 - ✽34 - ✽41 - ✽47 - 53 - ✽61 - ✽69 - 74 - 82 - 99
Rythm	Nos. 19 - 33 - 36 - 40 - 44 - 45 - 49 - 64 - 68 - 75 - 76 - ✽77 - 78 - 92 - 94
Scale Figures .	Nos. 9 - 15 - 18 - 20 - 22 - 28 - 37 - 51 - 56 - 63 - 84 - 87 - 88 - 93 - 95 - 101
Staccato, The .	Nos. 55 - 58 - 60 (25 in rapid tempo) 62 - 65 - 70 - 71 - 74 - 80 - 83 - 85 - 89 - 90 - 94 - 97 - 99
Style	Nos. ✽17 - ✽26 - ✽41 - ✽47 - ✽61 - ✽69 - ✽77
Technic. . . .	Nos. 5 - 7 - 9 - 10 - 11 - 14 - 16 - 21 - 22 - 25 - 27 - 28 - 29 - 30 - 31 - 35 - 38 - 40 - 42 - 43 - 45 - 48 - 49 - 50 - 56 58 - 64 68 75 76 78 79 81 83 86 90 91 92 98 99 100 101
Tone Production	Nos. 6 - ✽17 - ✽24 - ✽26 - ✽34 - 38 - ✽41 - ✽47 - 53 - ✽61 - ✽89 - ✽77 - 82
Trill, The . . .	Nos. 5 - 7 - 10 - 37 - 49 - 51 - 75 - 76 - 79 - 81 - 100

✽ Indicates Sentence Exercises.

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FOR ALL VOICES.

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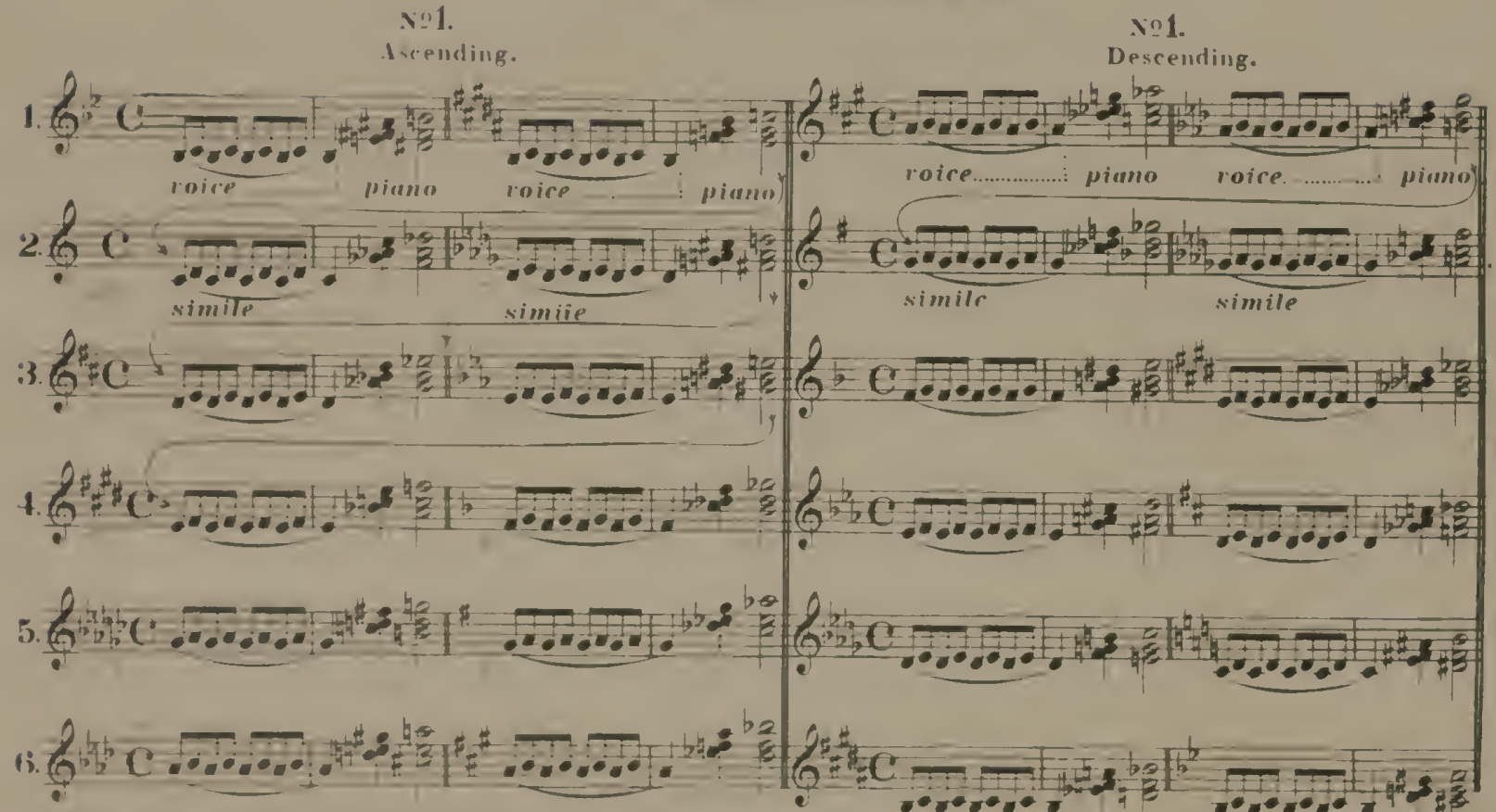

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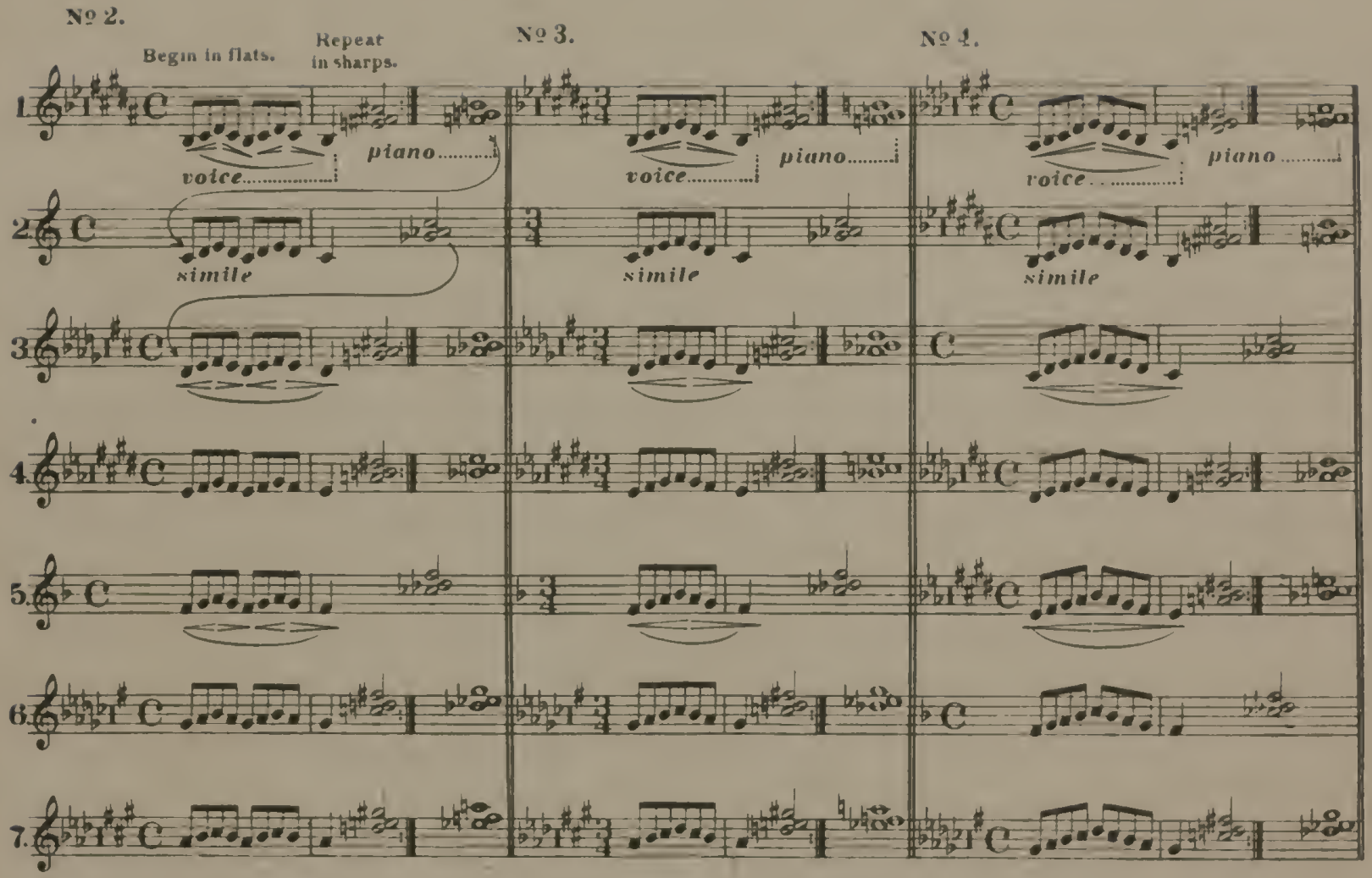
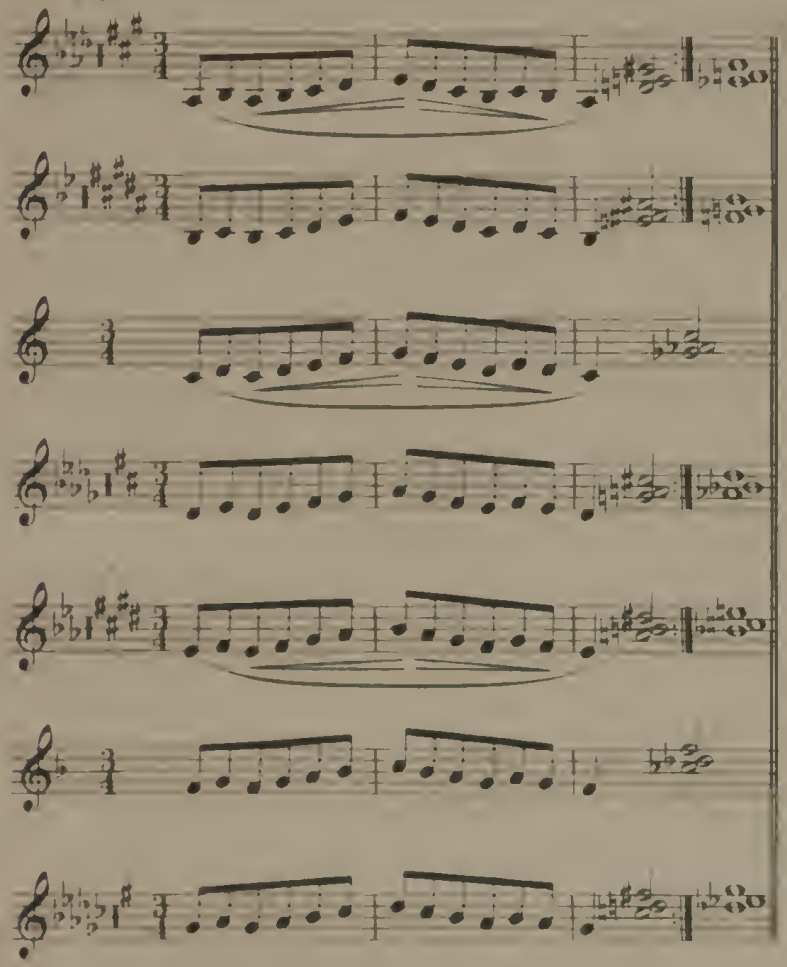
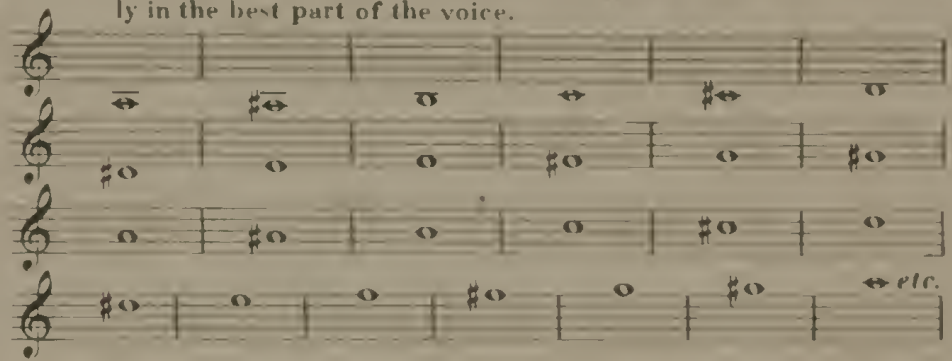


To continue higher or to descend commence again first line. See Ex. № 1.

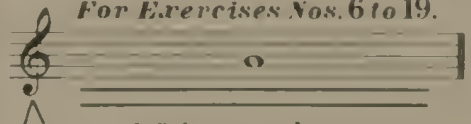
No 5.



No 6. This exercise is to be used daily, throughout the entire work, in the manner shown at letters A, B, C, D, E. Practice at first only in the best part of the voice.

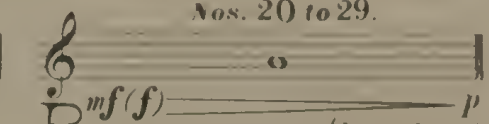


For Exercises Nos. 6 to 19.



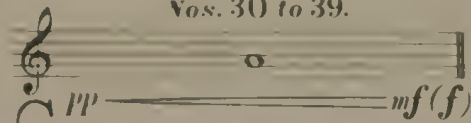
A. With normal tone, neither too soft nor too loud.

Nos. 20 to 29.



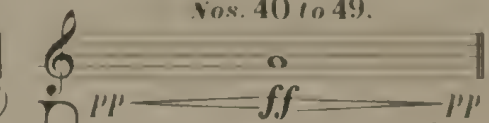
B. Begin mezzo forte (later forte) decrescendo to piano.

Nos. 30 to 39.



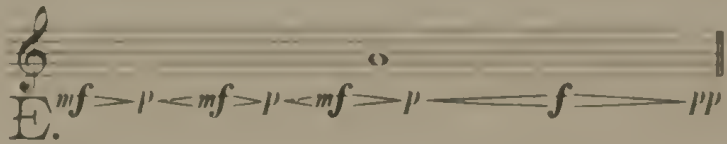
C. Begin pianissimo, crescendo to mezzo forte, (later to forte.)

Nos. 40 to 49.



D. Begin pianissimo, crescendo to fortissimo, decrescendo to pianissimo.

Nos. 50 to 59. (From No 60 to end alternate with D & E.)

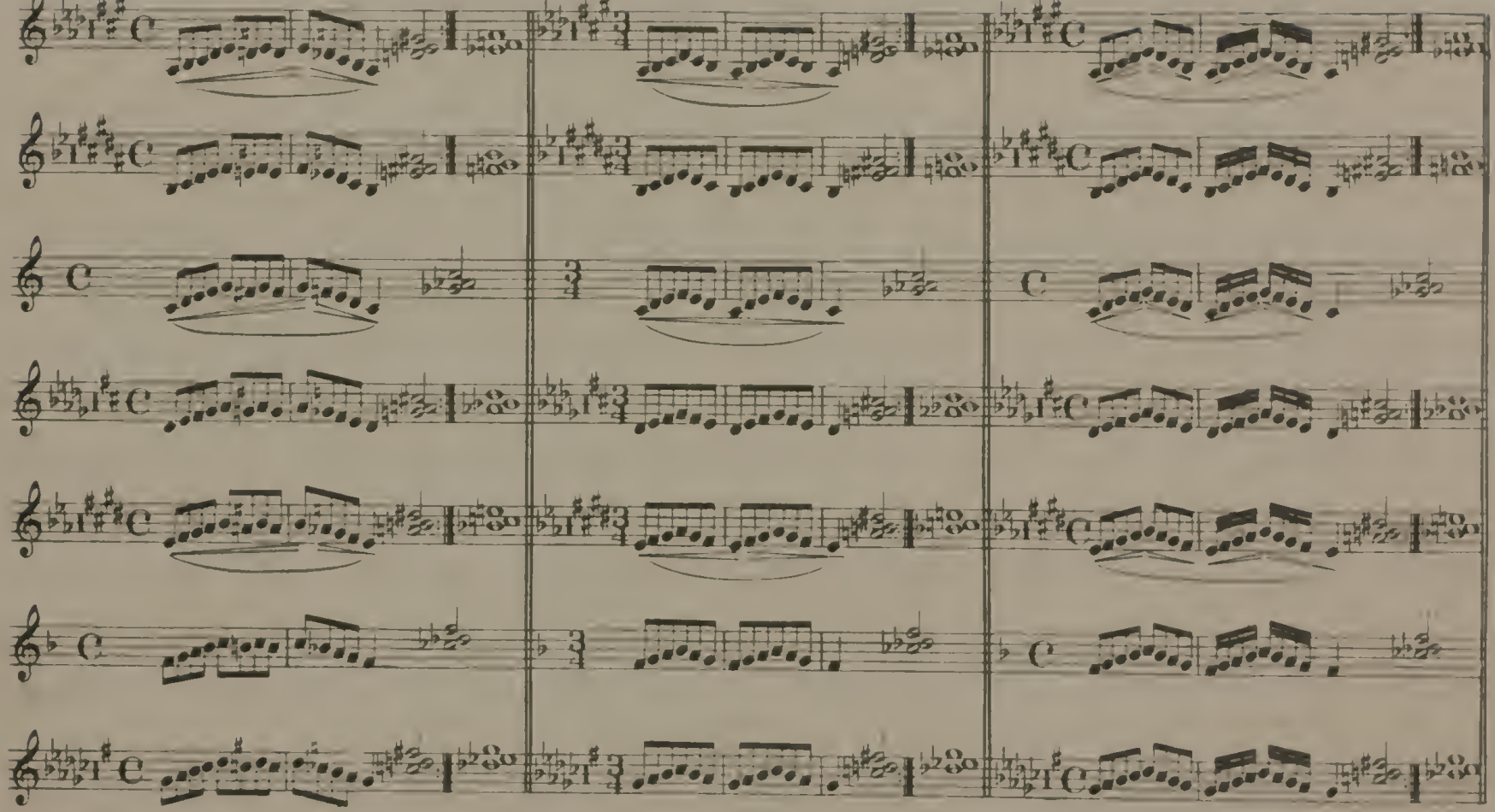


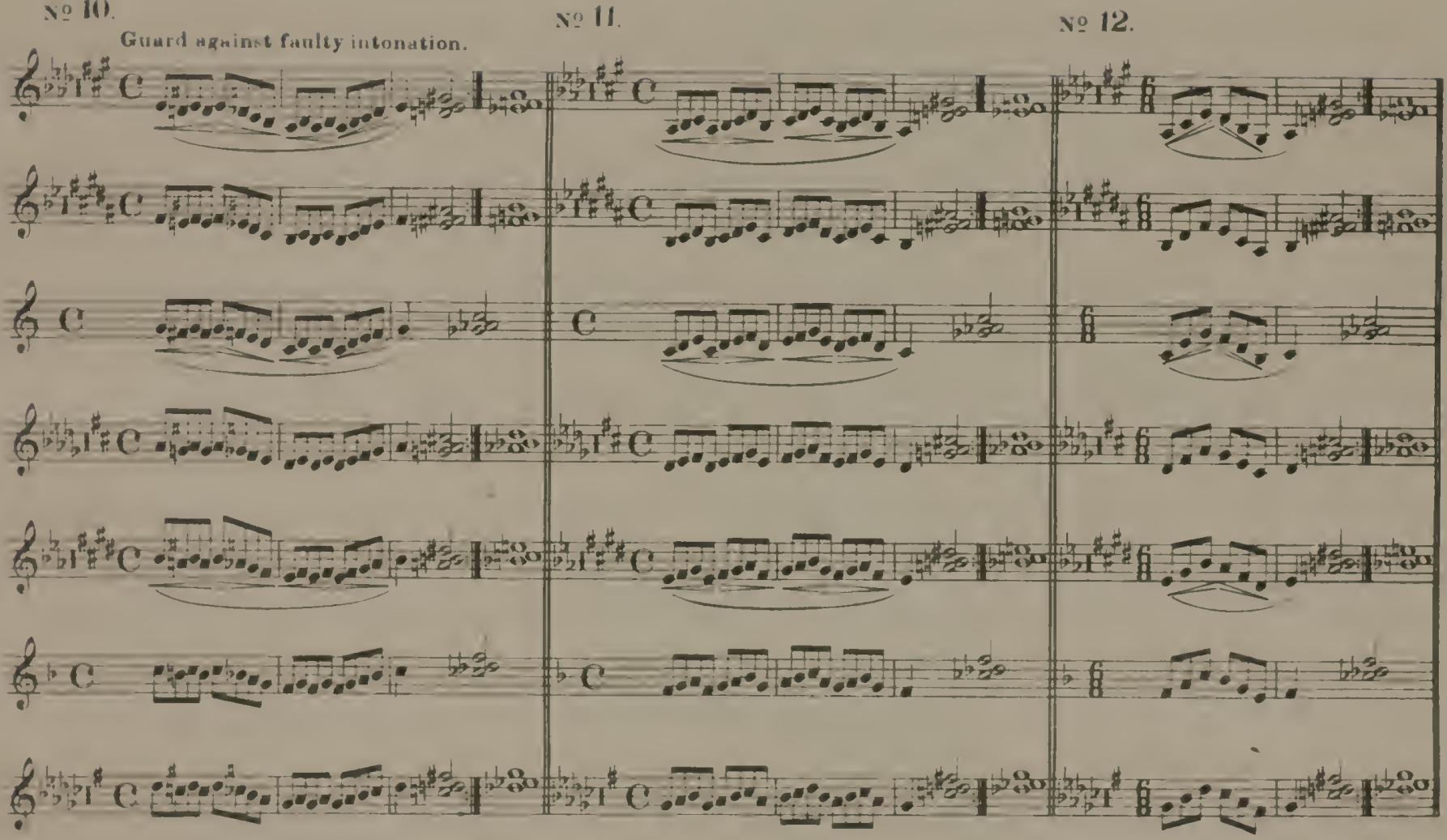
E.

№ 7. Lower accidentals for Key in Flats.
Upper " " " " " Sharps.
Observe the intonation at the altered second.

№ 8.

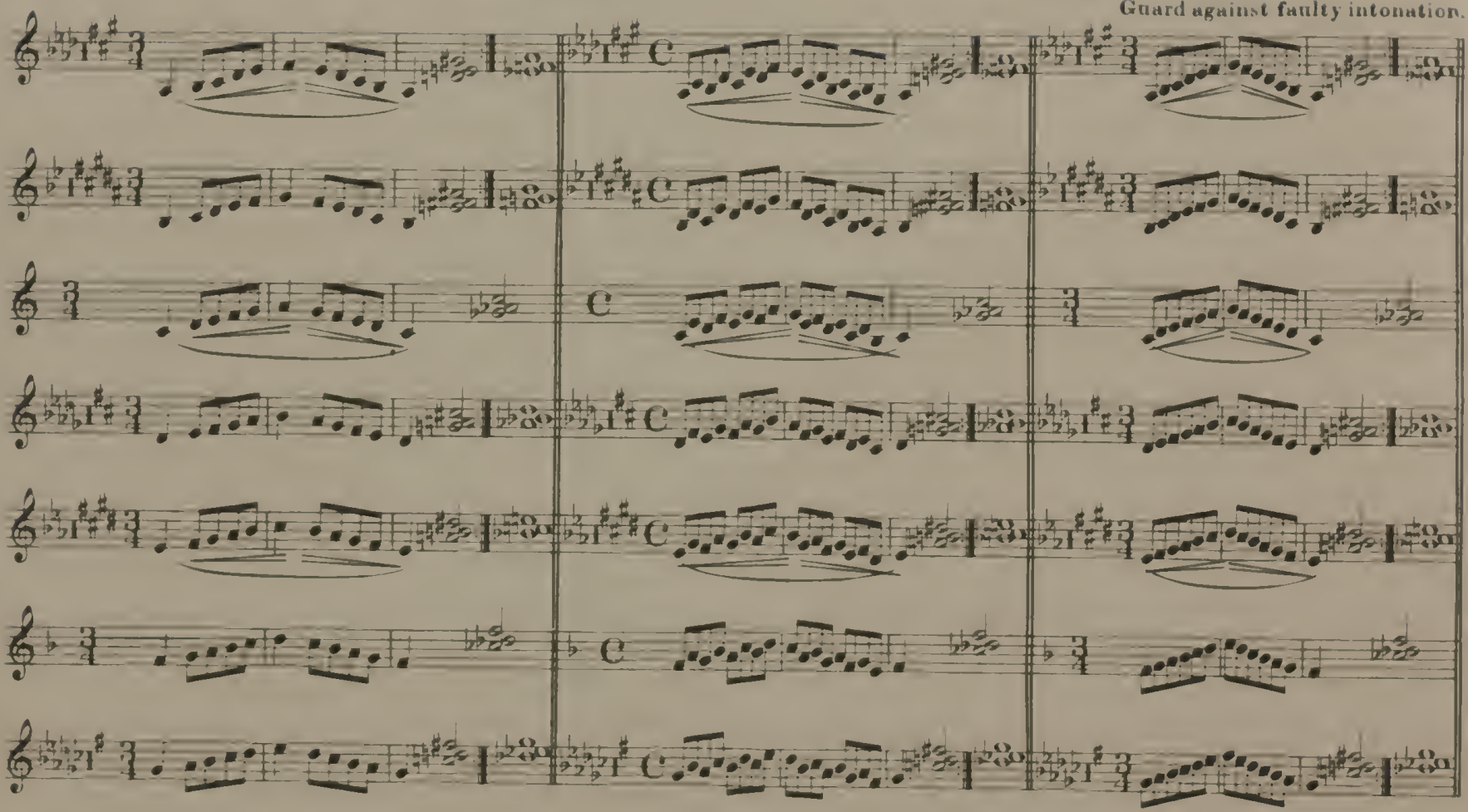
№ 9.

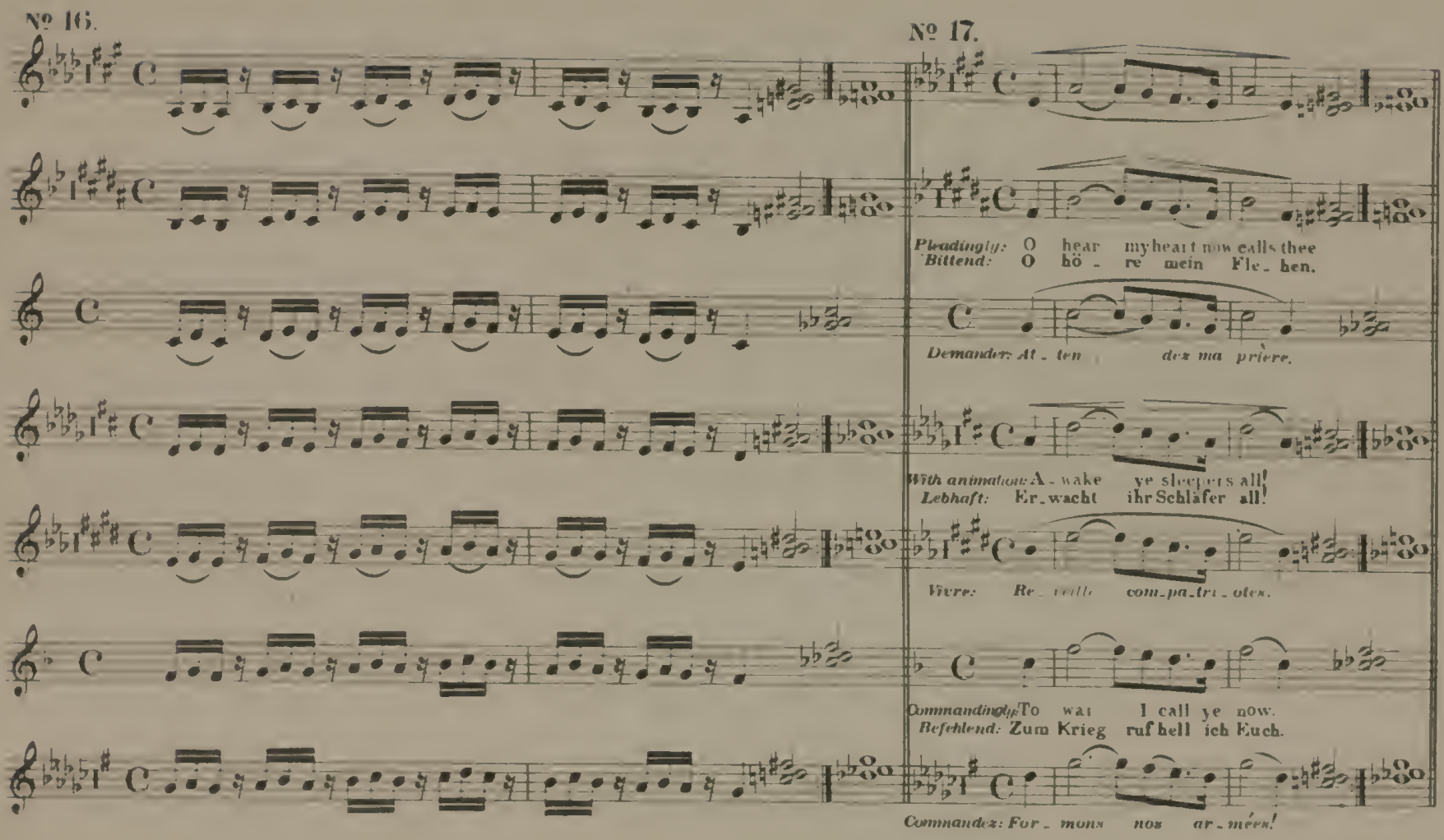


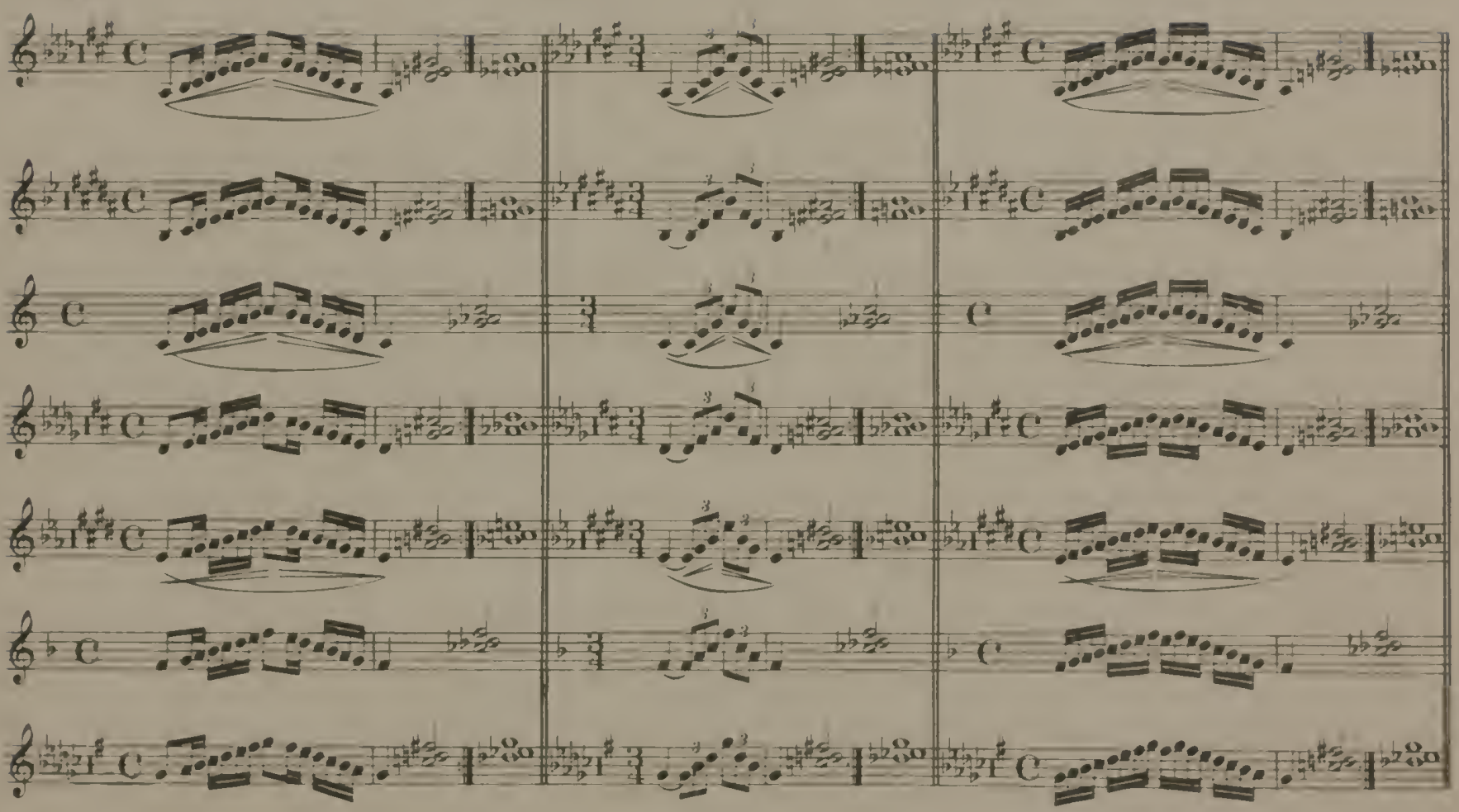

№ 10.
Guard against faulty intonation.
№ 11.
№ 12.

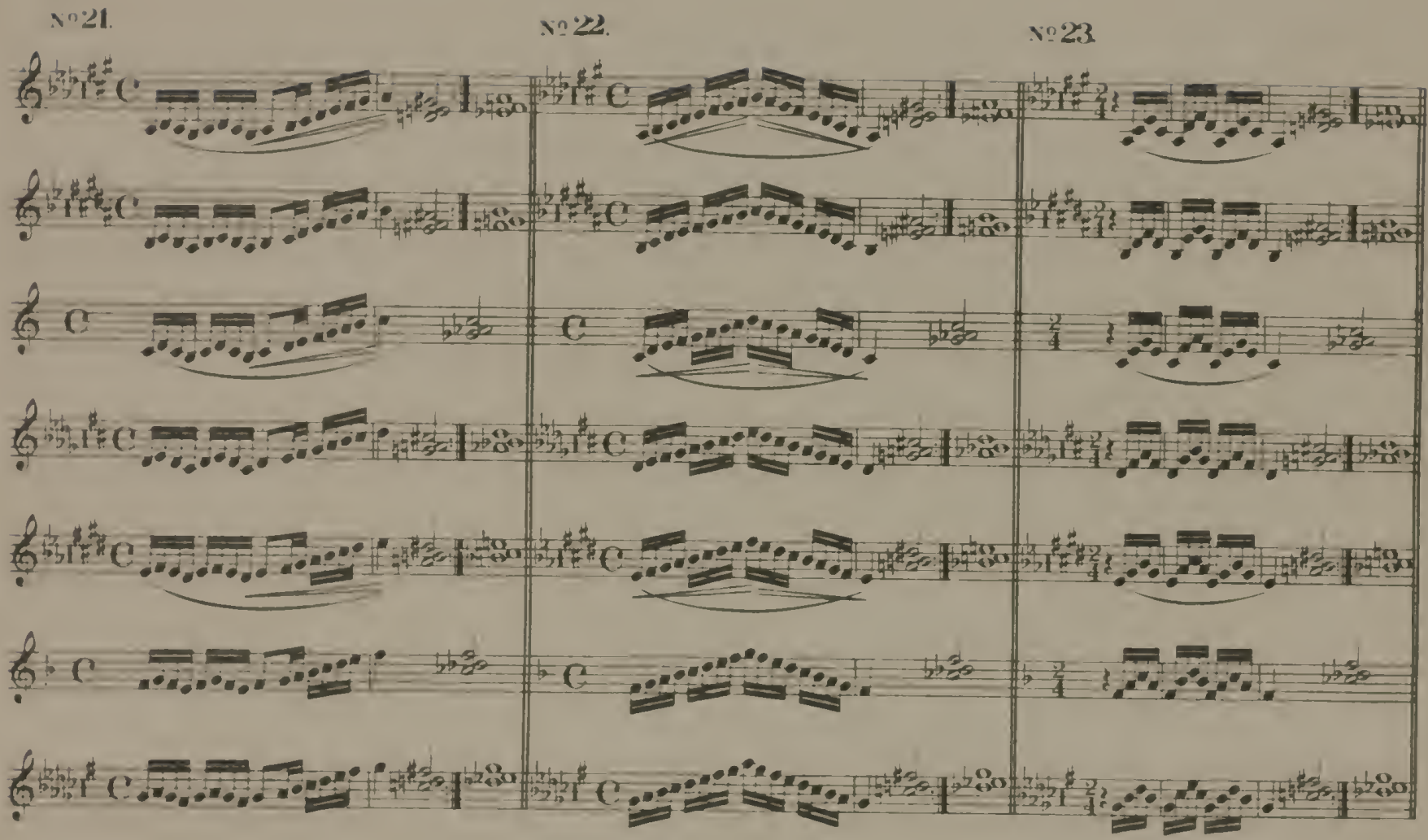
№ 13. № 14. № 15.

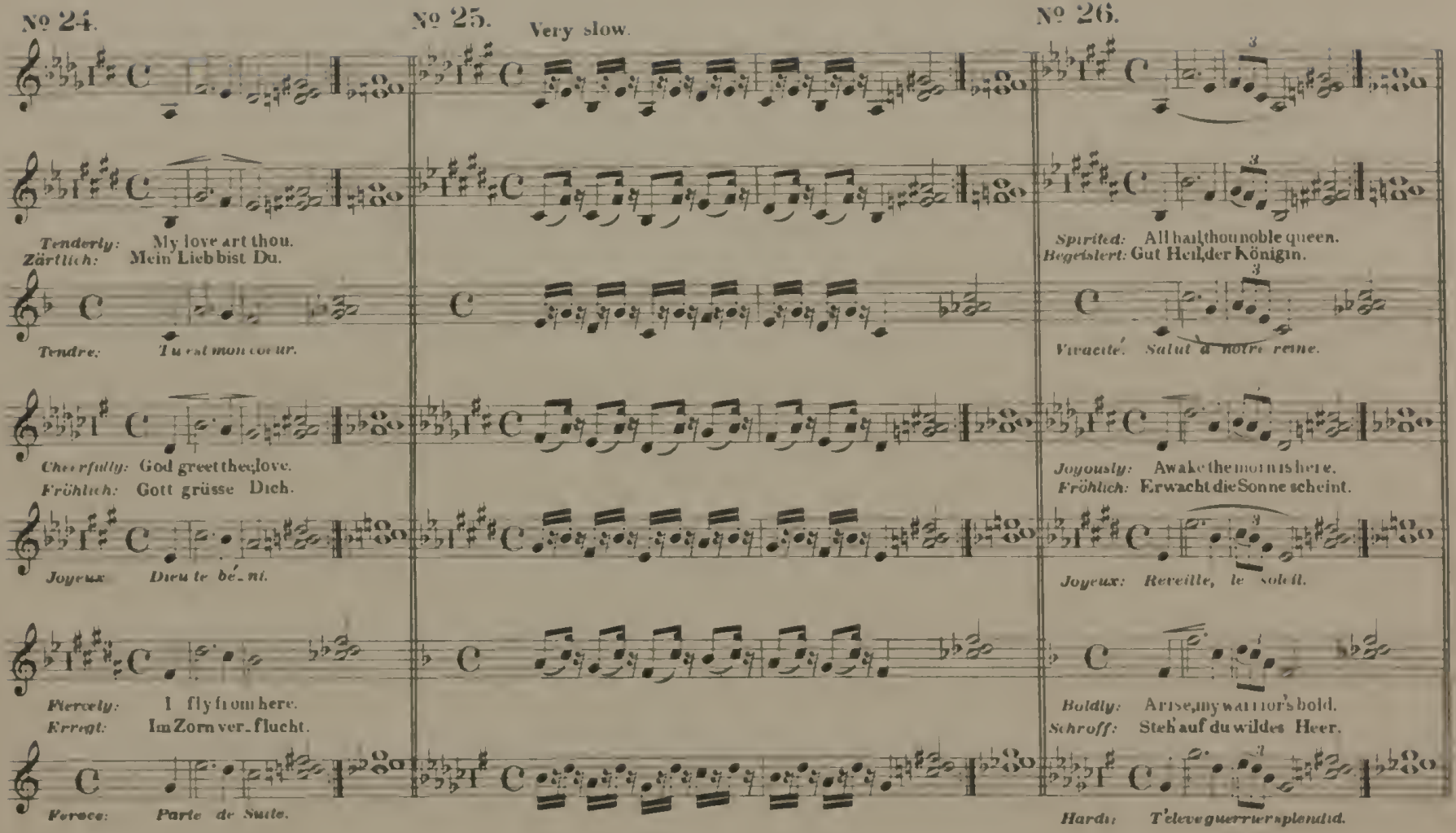
Guard against faulty intonation.




№ 16.
№ 17.
Pleadingly: O hear my heart now calls thee
Bittend: O hö - re mein Fle - hen.
Demandez: At - ten dez ma prière.
With animation: A - wake ye sleepers all!
Lebhaft: Er - wacht ihr Schläfer all!
Vivre: Re - veille com - pa - tri - otes.
Commanding: To war I call ye now.
Befehlend: Zum Krieg ruf hell ich Euch.
Commandez: For - mons nos ar - mées!


№ 18.
№ 19.
№ 20.

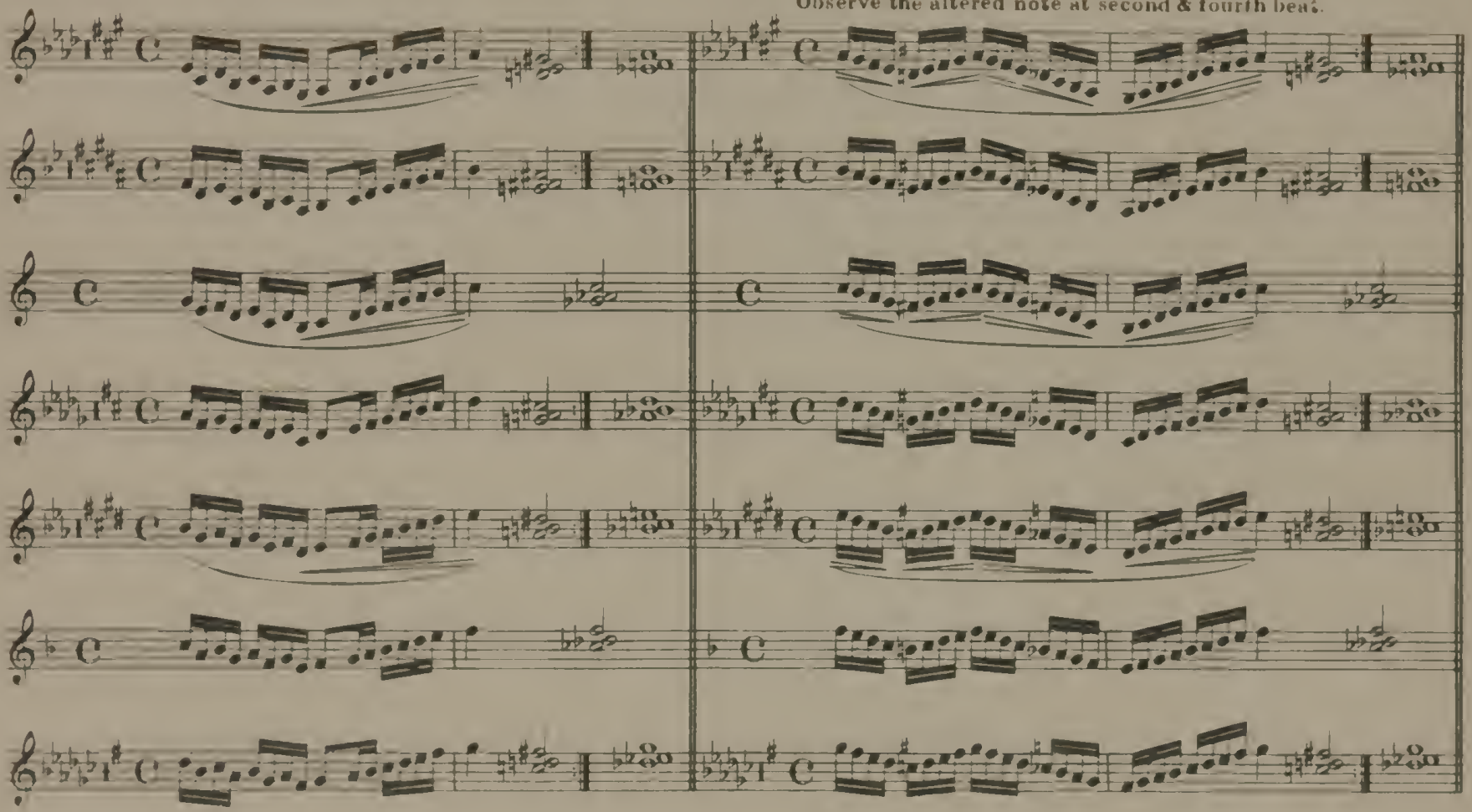

№21.
№22.
№23


№ 24.
№ 25.
Very slow.
№ 26.
Tenderly: My love art thou.
Zärtlich: Mein Lieb bist Du.
Tendre: Tu est mon coeur.
Cheerfully: God greet thee, love.
Fröhlich: Gott grüsse Dich.
Joyeux: Dieu te bé_ni.
Fiercely: I fly from here.
Erregt: Im Zorn ver_flucht.
Ferece: Parte de Suite.
Spirited: All hail thou noble queen.
Begeistert: Gut Heil, der Königin.
Vivacité: Salut à notre reine.
Joyously: Awake the morn is here.
Fröhlich: Erwacht die Sonne scheint.
Joyeux: Reveille, le soleil.
Boldly: Arise, my warrior's bold.
Schroff: Steh' auf du wildes Heer.
Hardi: T'eleve guerriers splendid.

№ 27.

№ 28.

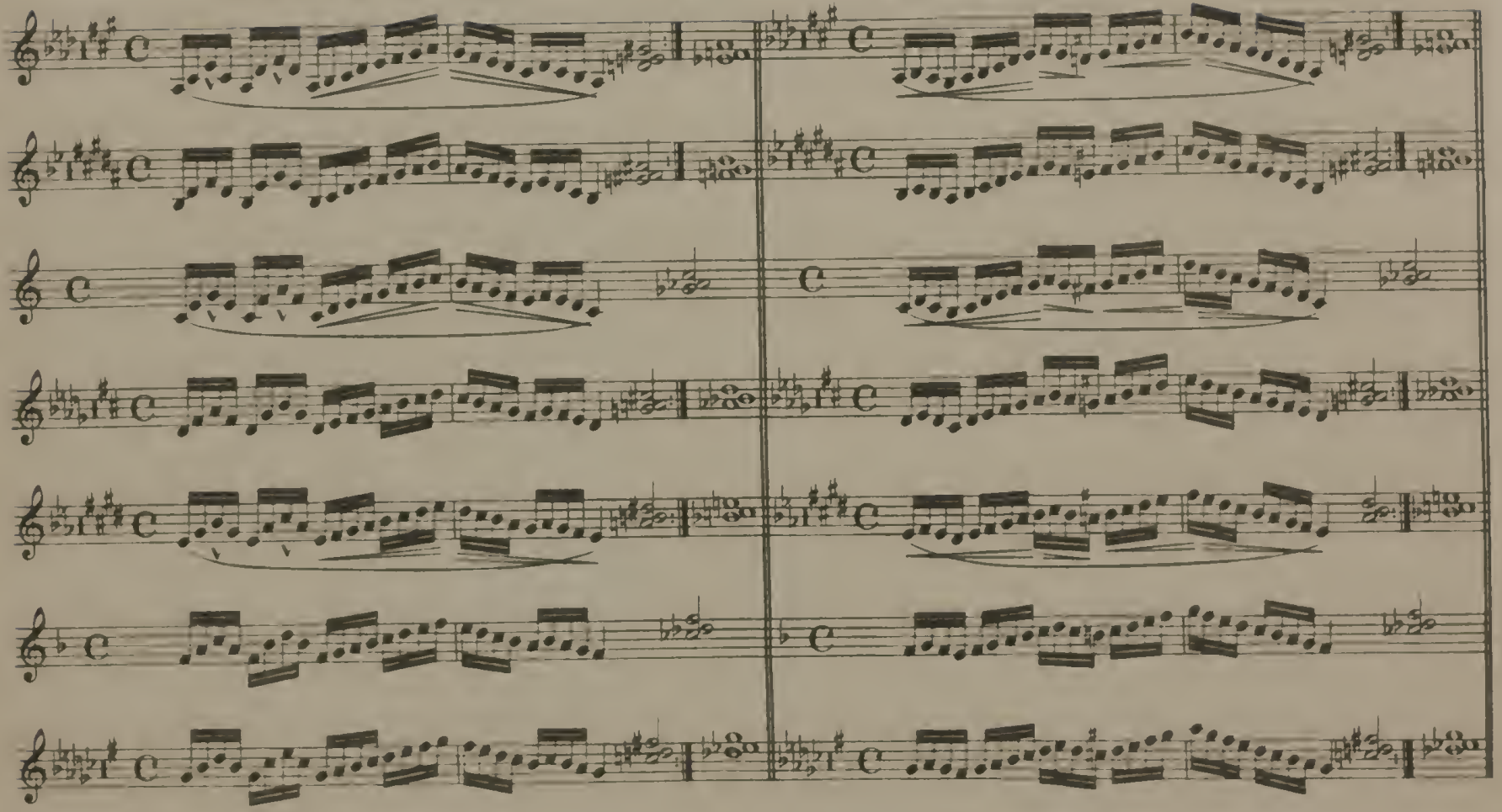
Observe the altered note at second & fourth beat.

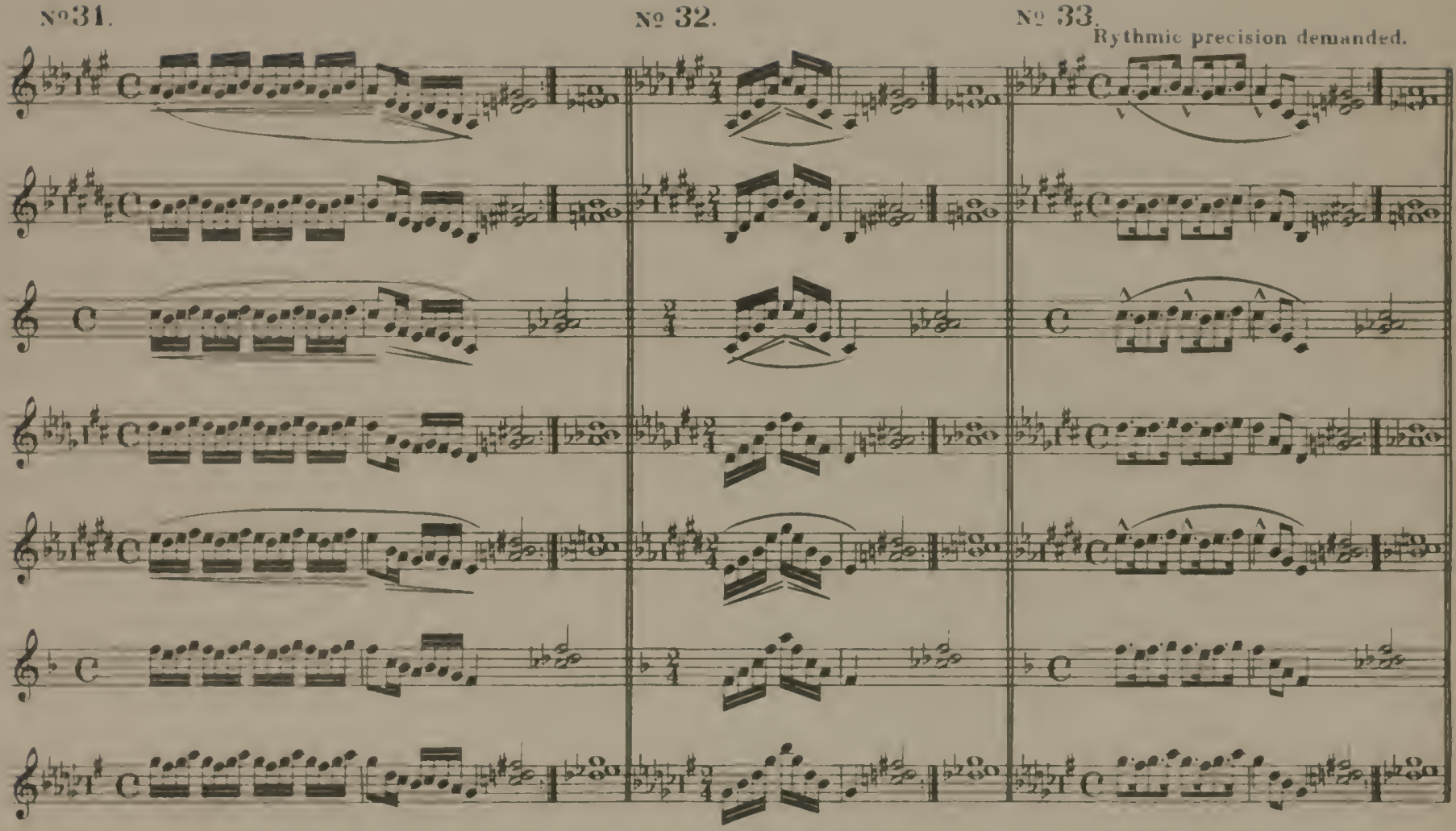


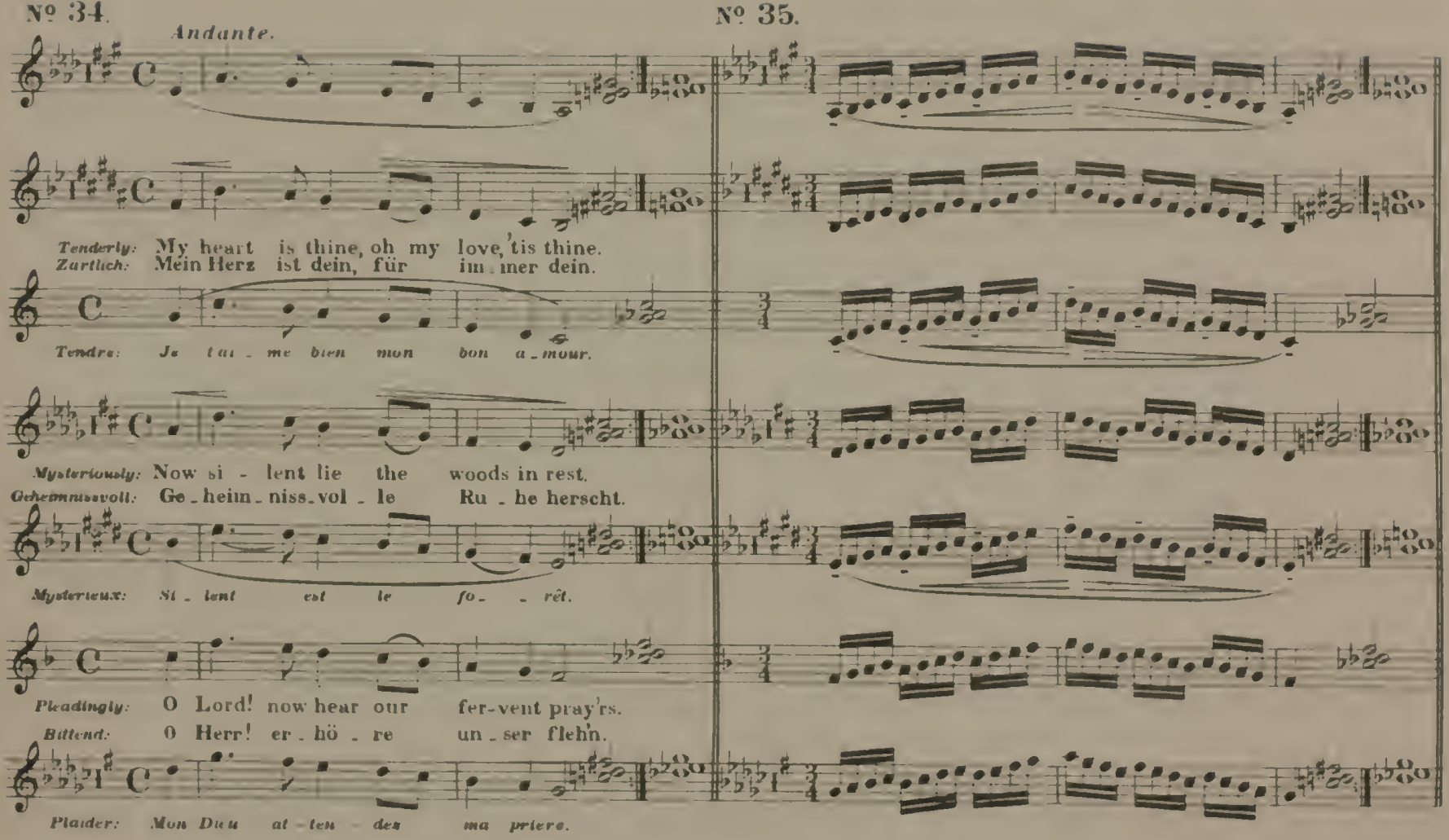
№ 29.

№ 30.

Observe the altered note.

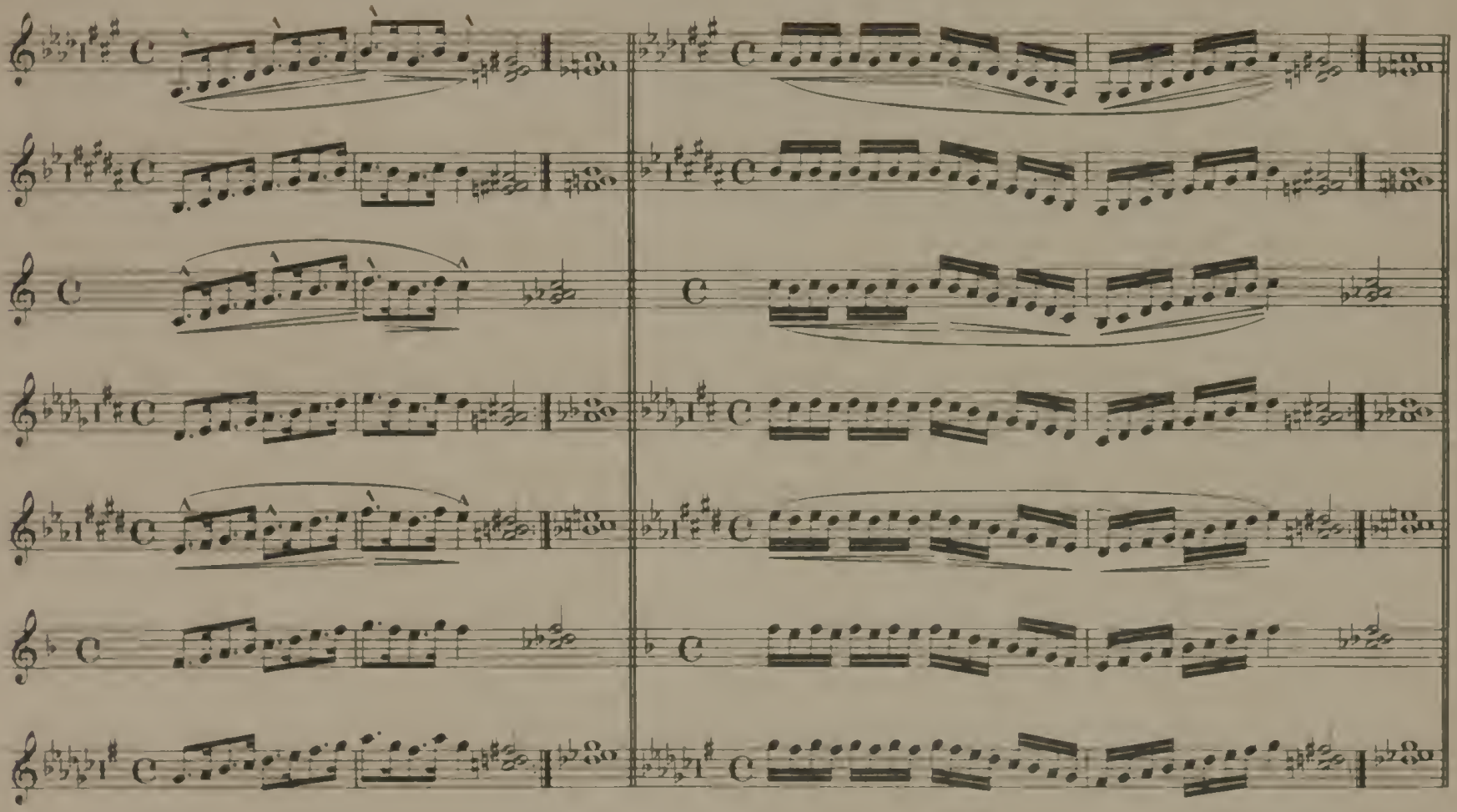



№31.
№ 32.
№ 33.
Rythmic precision demanded.

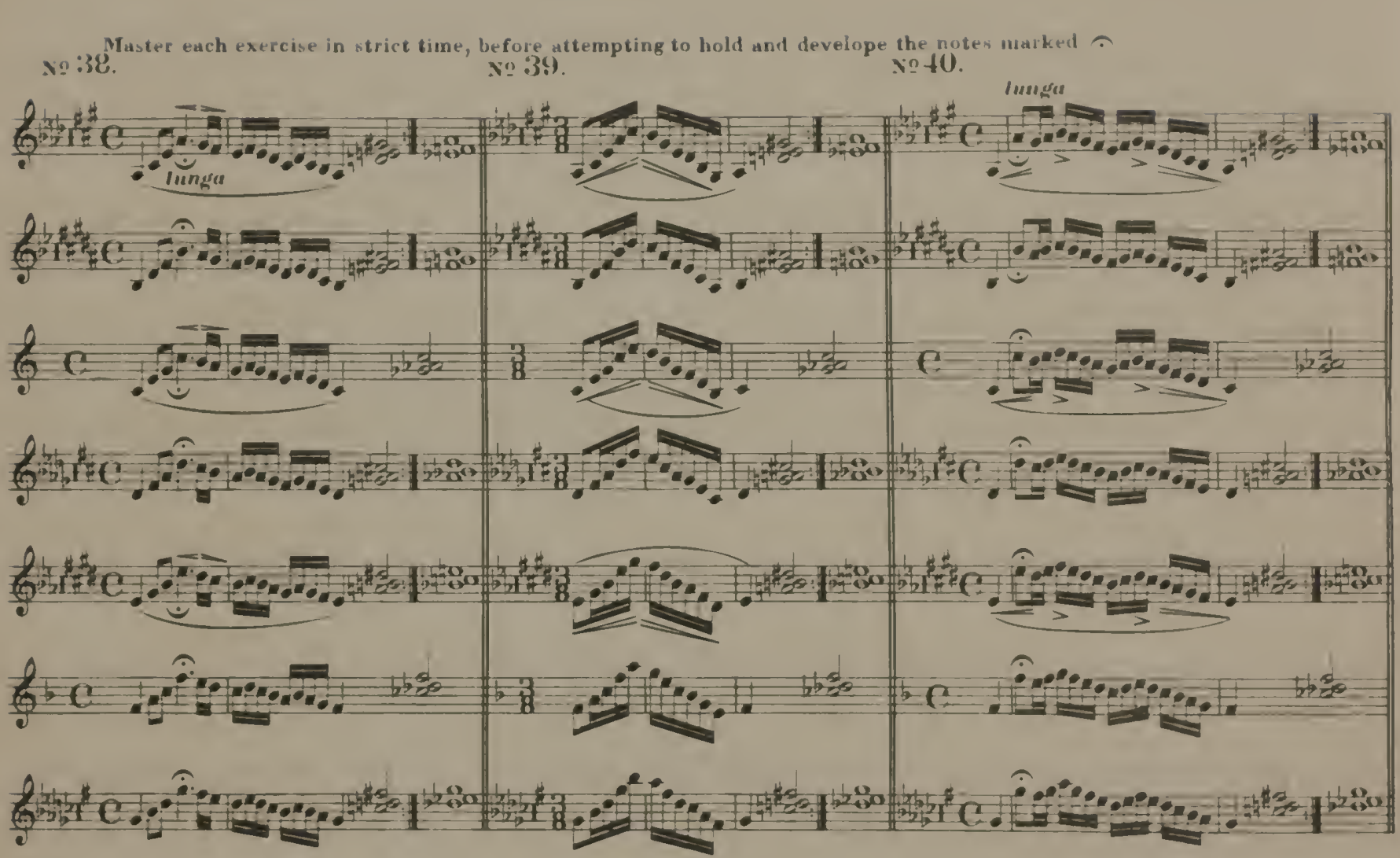

№ 34.
Andante.
№ 35.
Tenderly: My heart is thine, oh my love, 'tis thine.
Zartlich: Mein Herz ist dein, für im-mer dein.
Tendre: Je t'ai-me bien mon bon a-mour.
Mysteriously: Now si-lent lie the woods in rest.
Geheimnissvoll: Ge-heim-niss-vol-le Ru-he herscht.
Mysterieux: Si-lent est le fo-rêt.
Pleadingly: O Lord! now hear our fer-vent pray'rs.
Bittend: O Herr! er-hö-re un-ser flehn.
Plaider: Mon Dieu at-ten-dez ma priere.

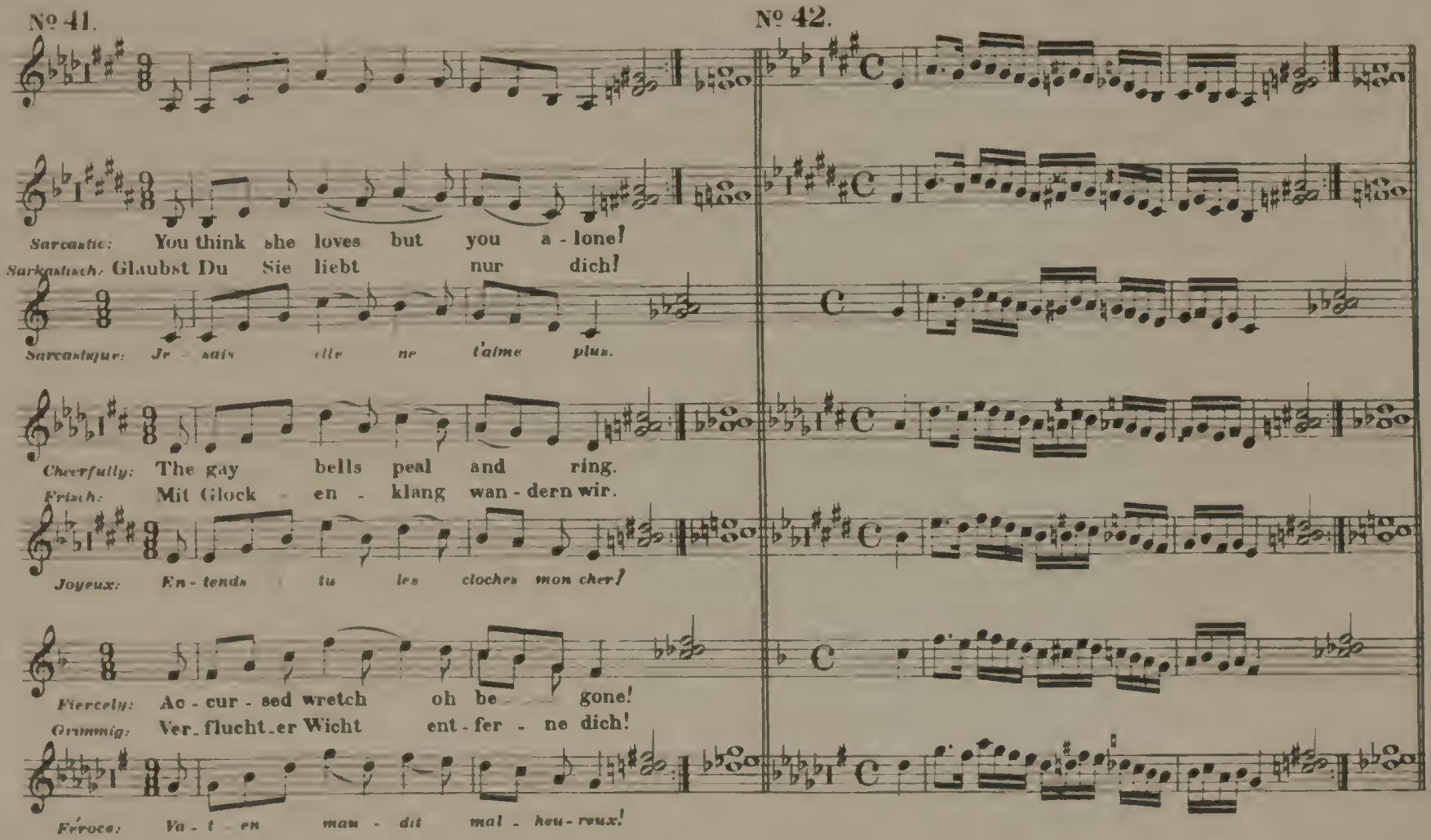
№ 36.

№ 37.



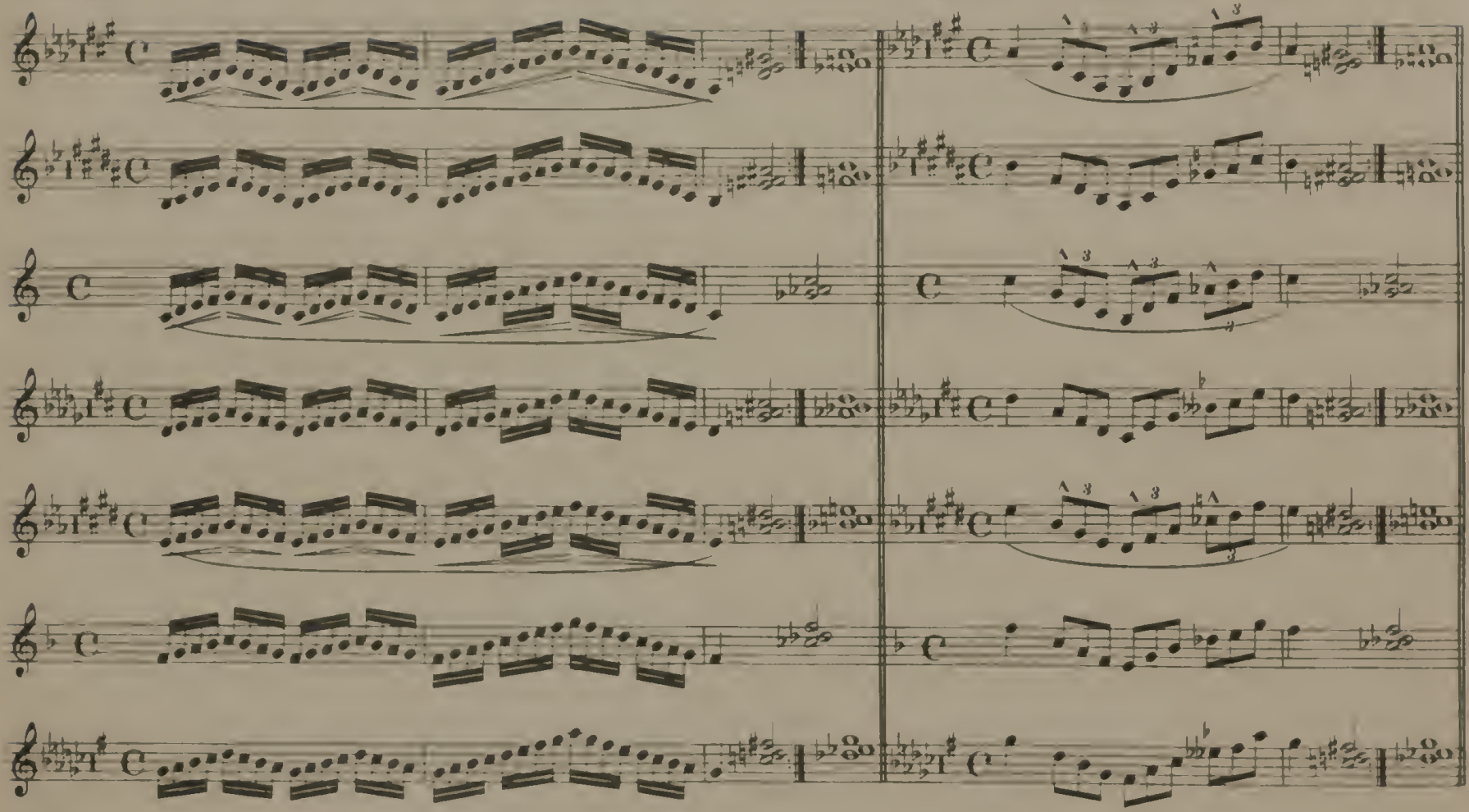
Master each exercise in strict time, before attempting to hold and develope the notes marked 𝄐




№ 41.
№ 42.
Sarcastic: You think she loves but you a - lone!
Sarkastisch: Glaubst Du Sie liebt nur dich!
Sarcastique: Je - sais elle ne t'aime plus.
Cheerfully: The gay bells peal and ring.
Frisch: Mit Glock - en - klang wan - dern wir.
Joyeux: En - tends tu les cloches mon cher!
Fiercely: Ac - cur - sed wretch oh be - gone!
Grimmig: Ver - flucht - er Wicht ent - fer - ne dich!
Féroce: Va - t - en mau - dit mal - heu - reux!

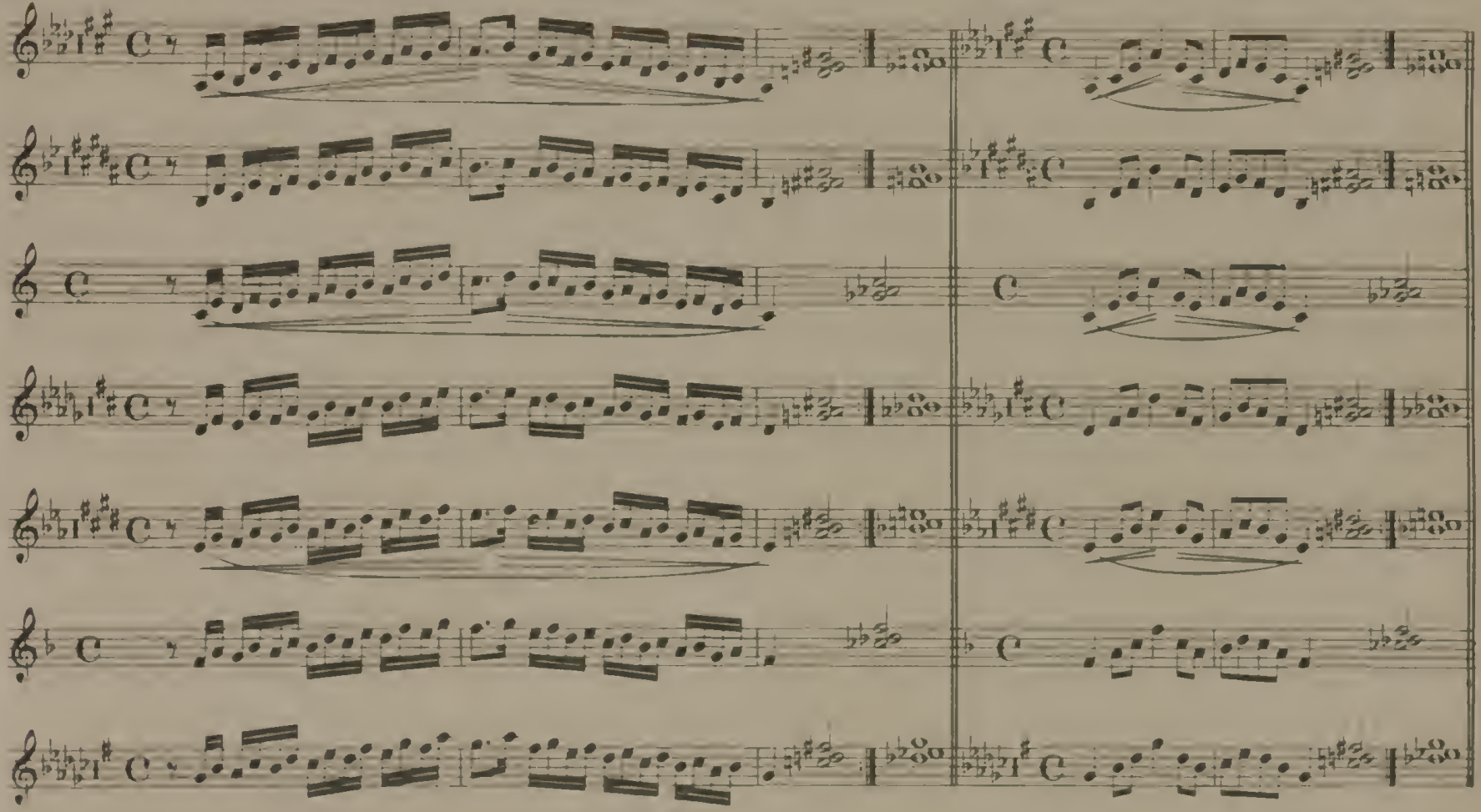
№ 43.

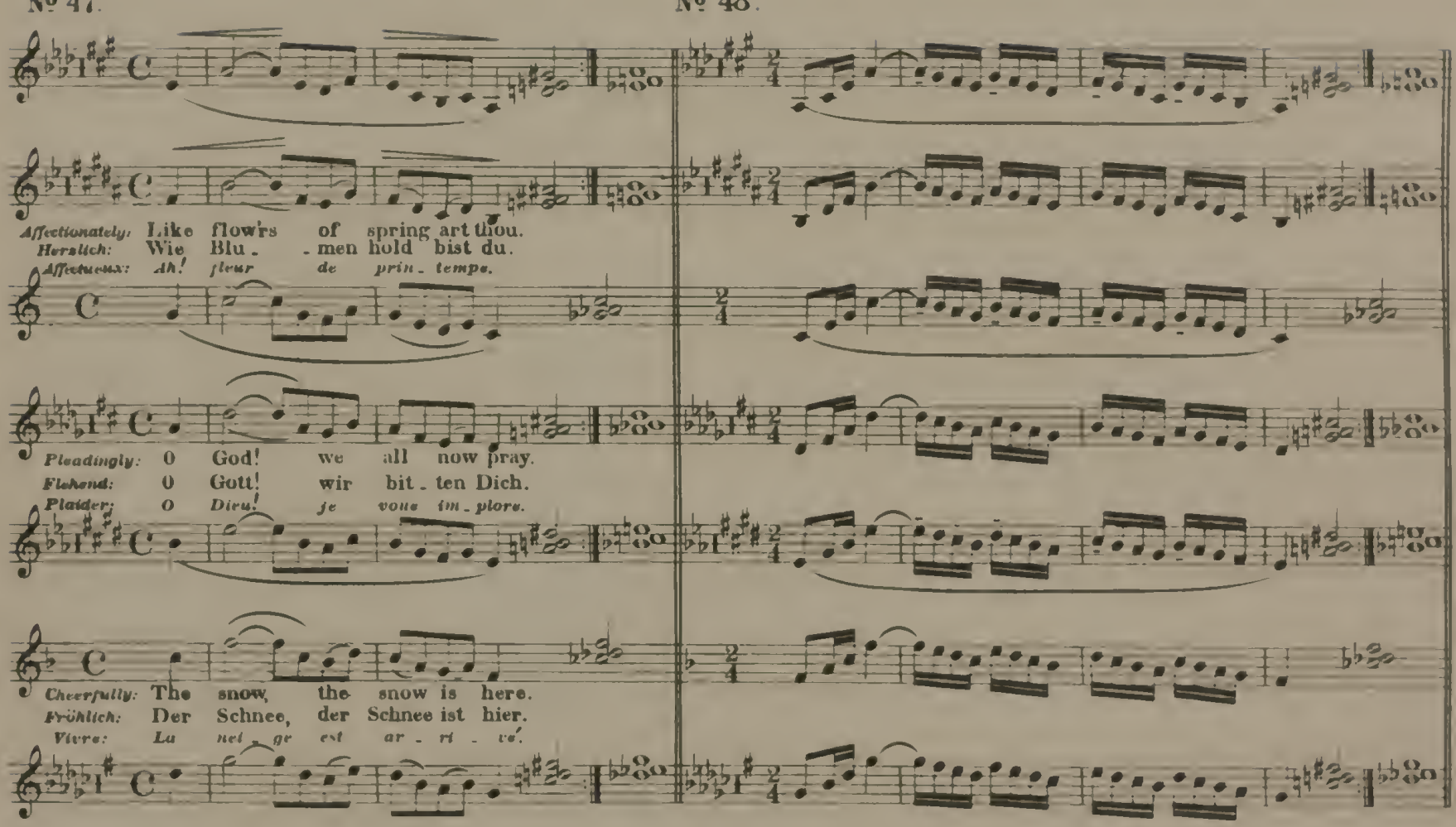
№ 44. Guard against faulty intonation.

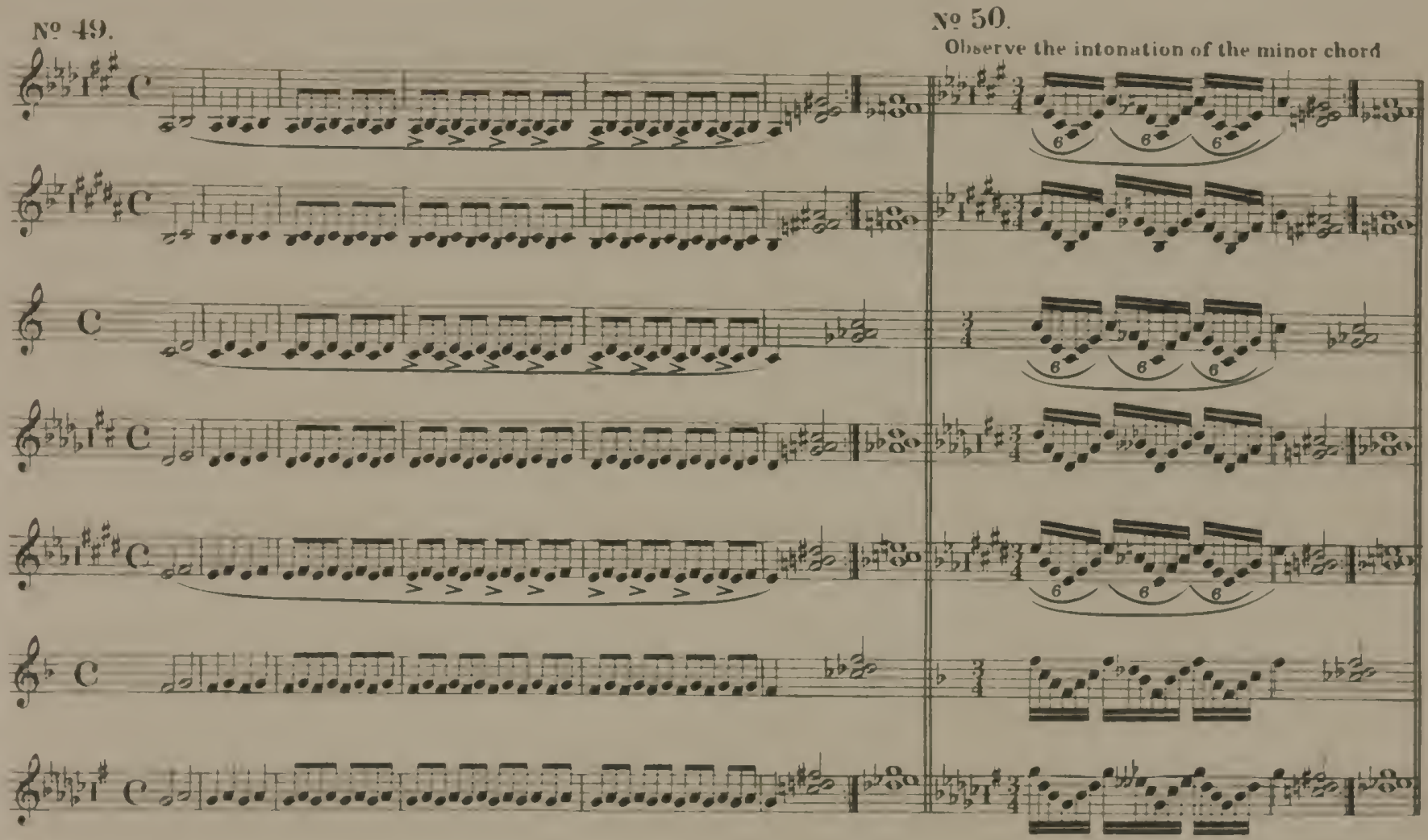


№43. Time values to be carefully observed.

№46.

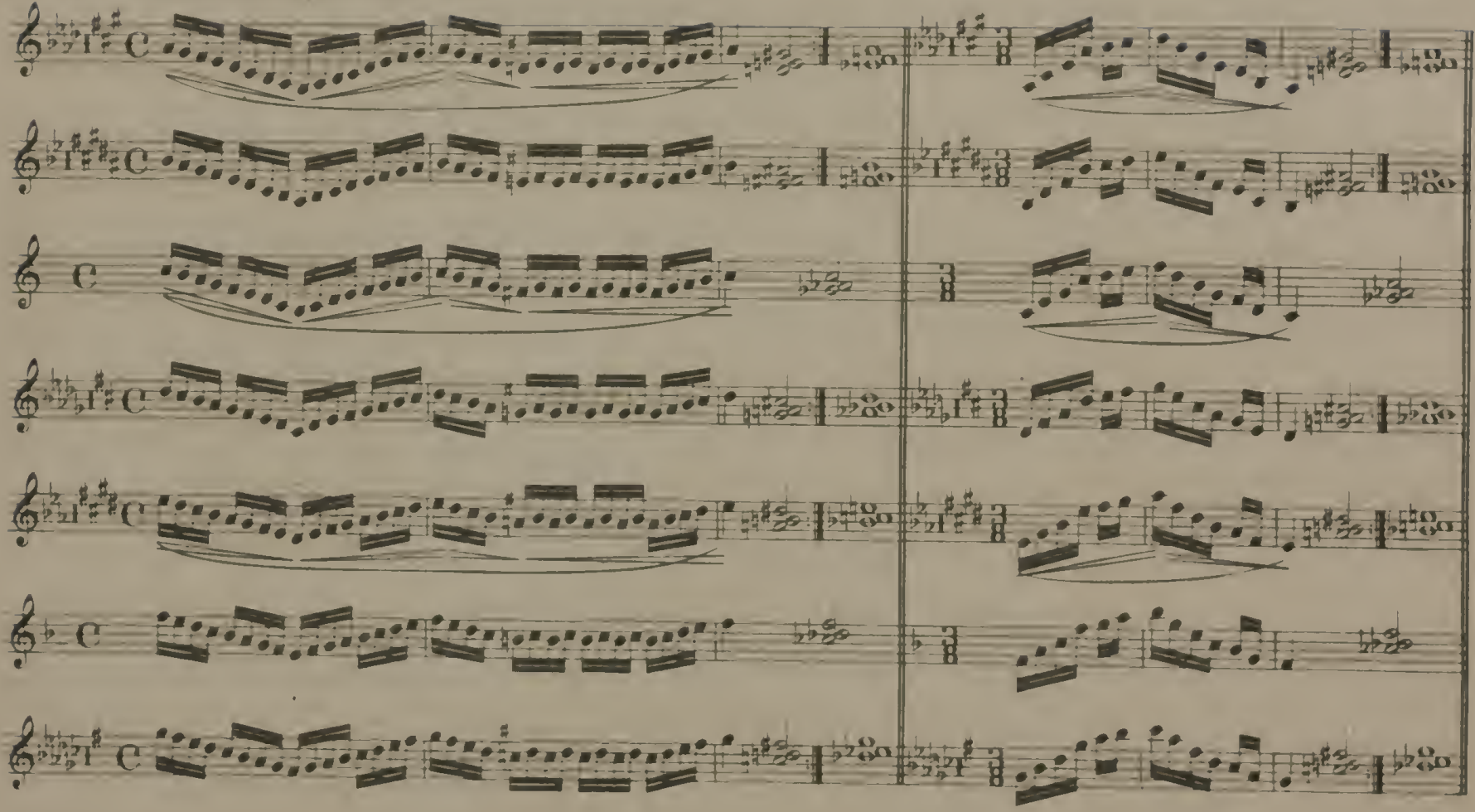


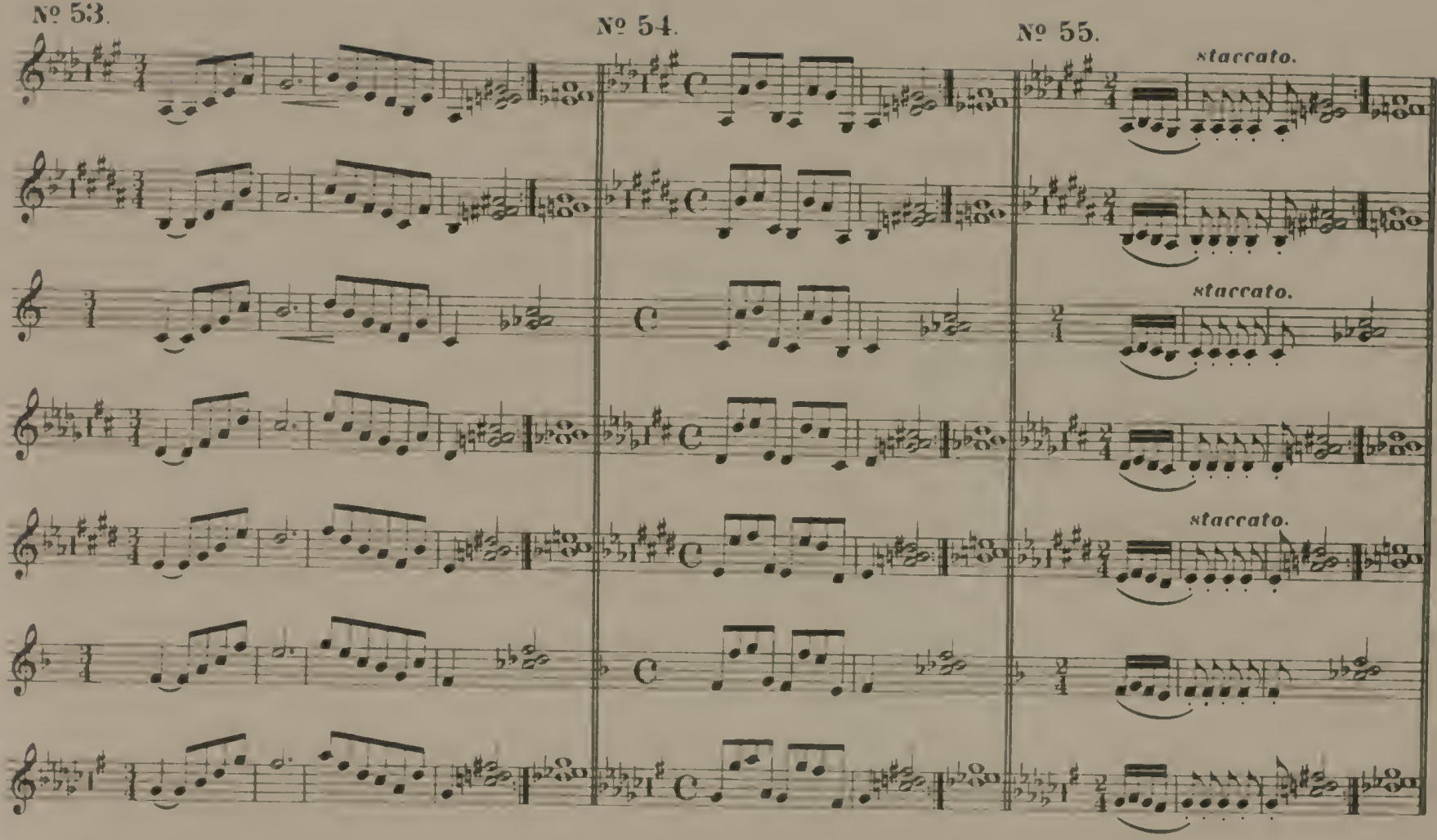

№ 47.
№ 48.
Affectionately: Like flowrs of spring art thou.
Herzlich: Wie Blu - men hold bist du.
Affectueux: Ah! fleur de prin - temps.
Pleadingly: O God! we all now pray.
Flehend: O Gott! wir bit - ten Dich.
Plaider: O Dieu! je vous im - plore.
Cheerfully: The snow, the snow is here.
Fröhlich: Der Schnee, der Schnee ist hier.
Vivre: La nei - ge est ar - ri - vé.


№ 49.
№ 50.
Observe the intonation of the minor chord

№ 51. Observe the altered note.

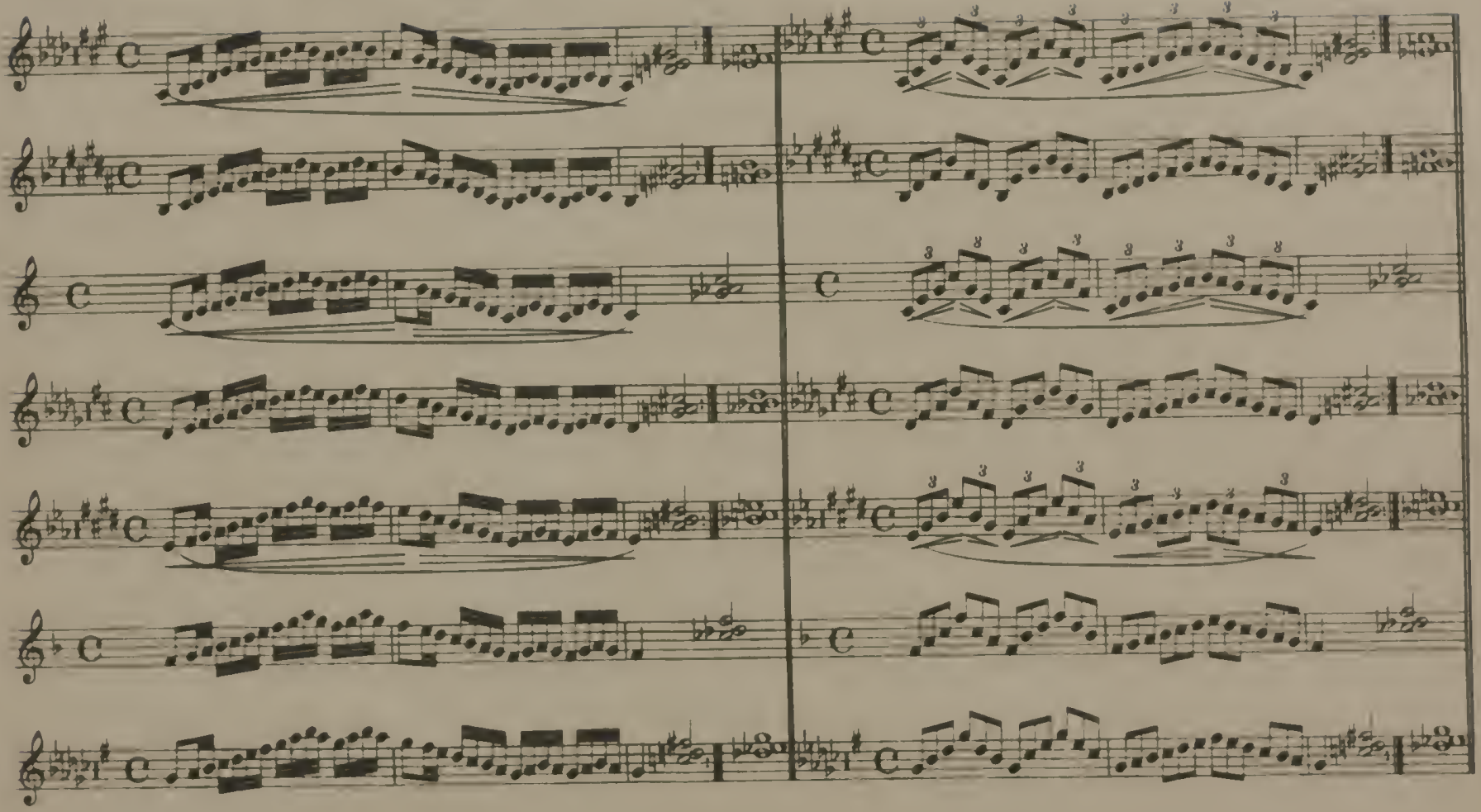
№ 52.




№ 53.
№ 54.
№ 55.
staccato.
staccato.
staccato.

№ 56.

№ 57.



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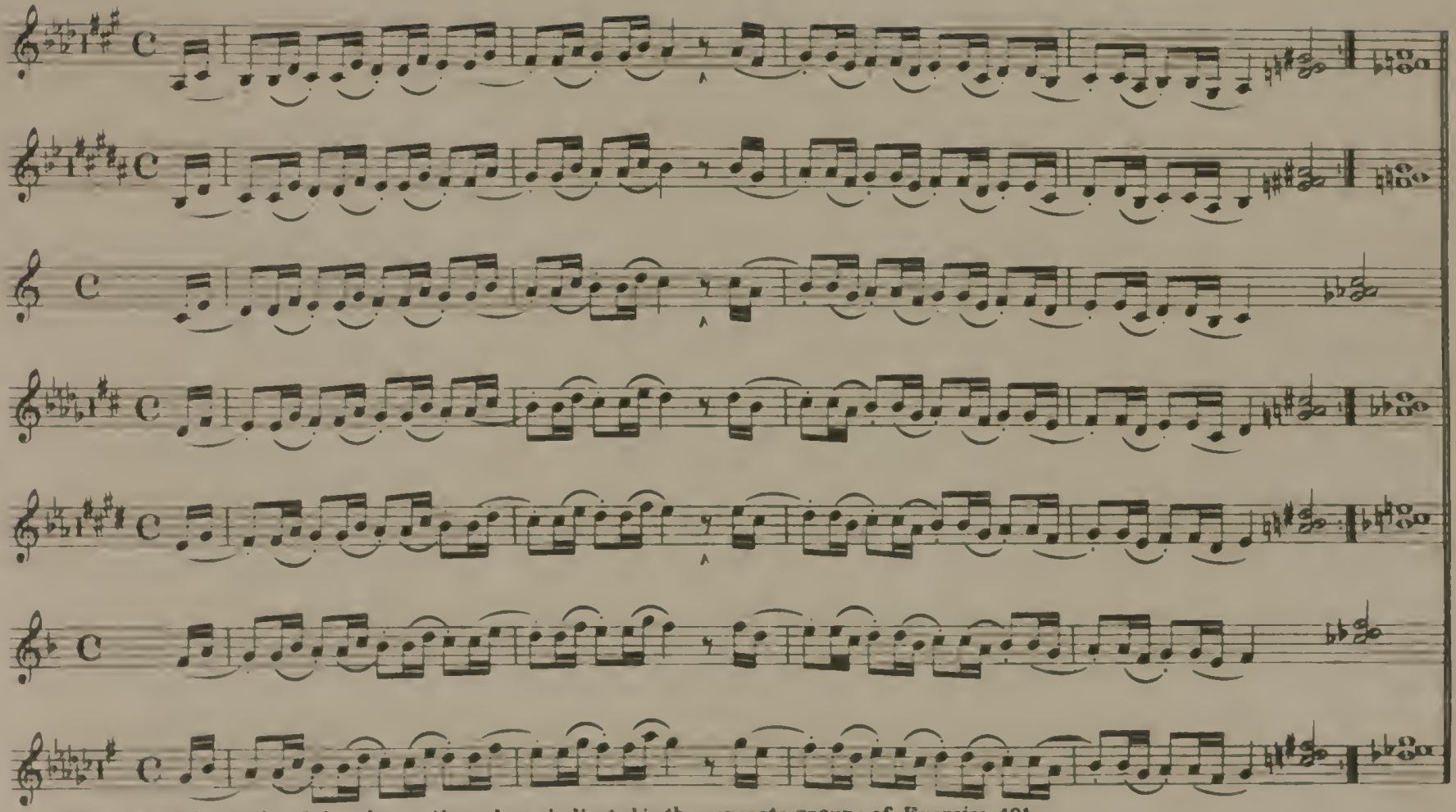
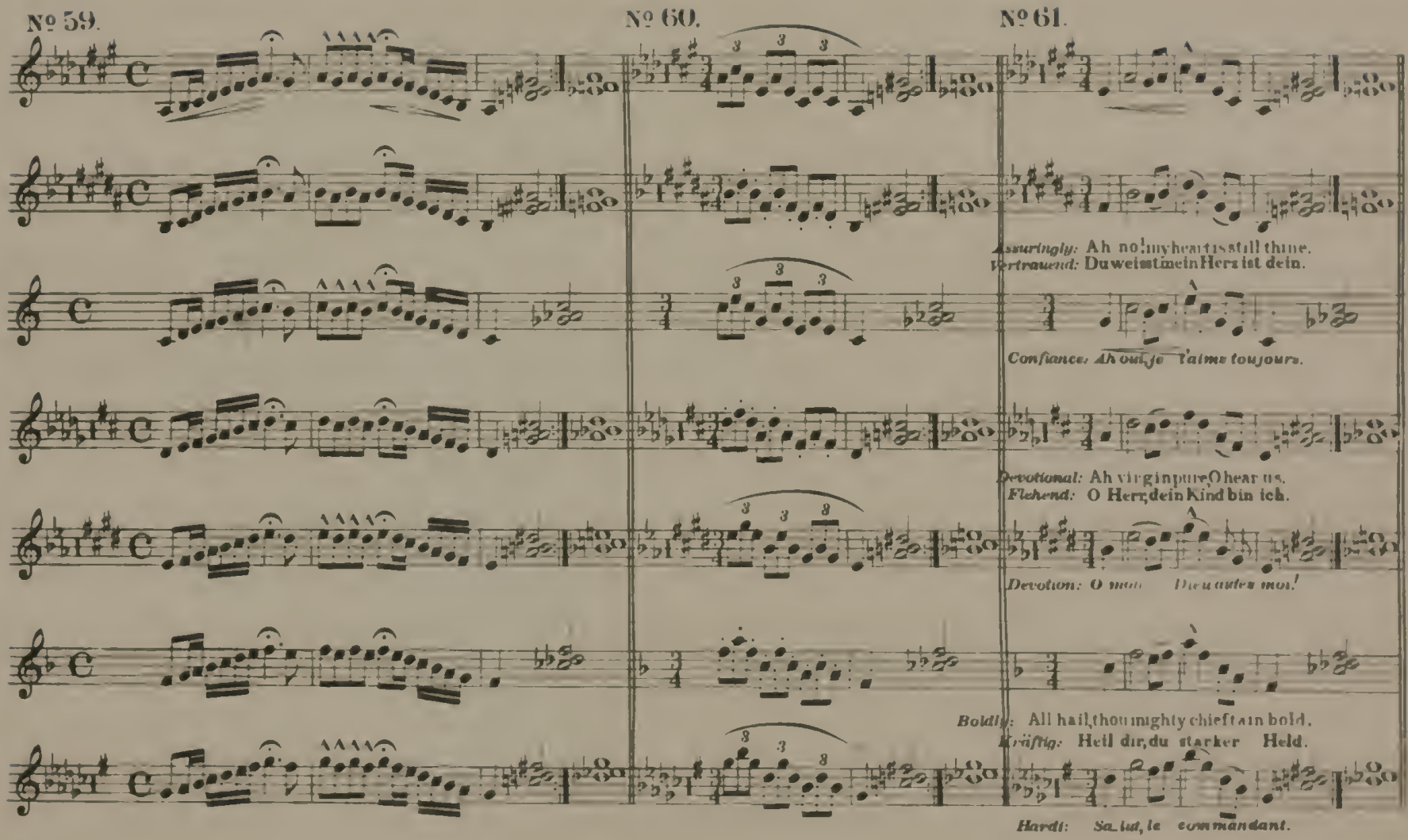
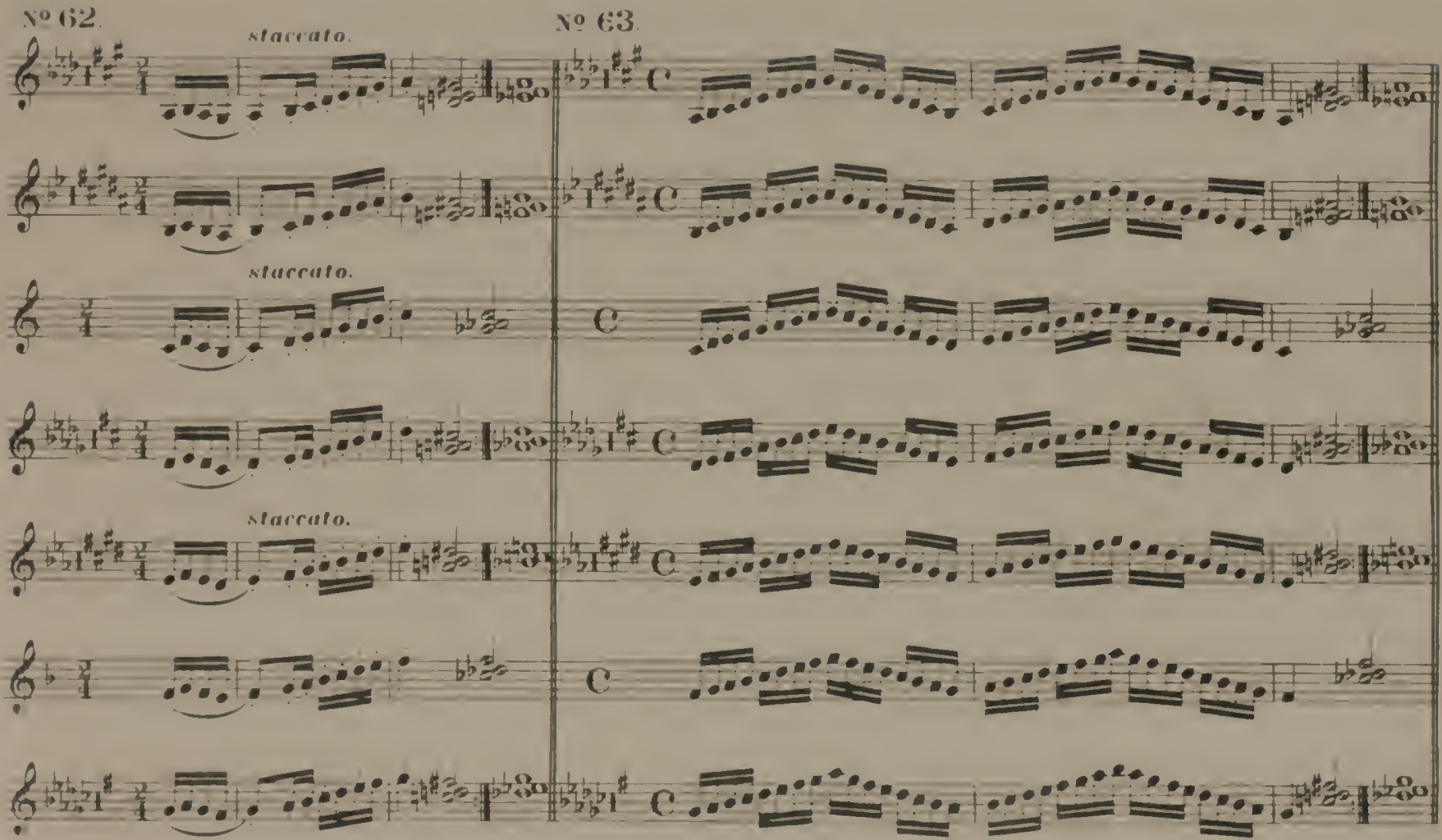


Commence the study of the chromatic scale, as indicated in the separate groups of Exercise 101.

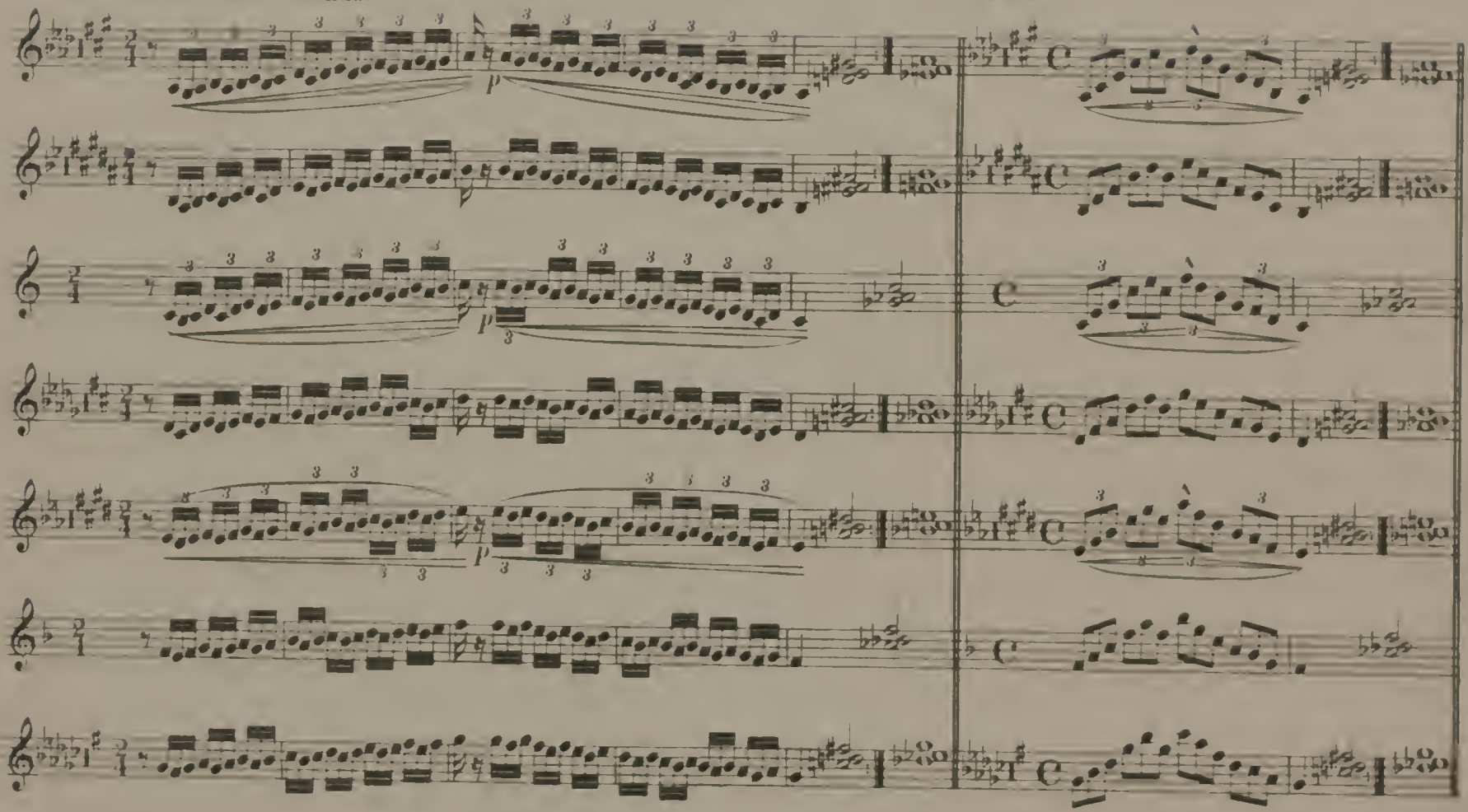
breath

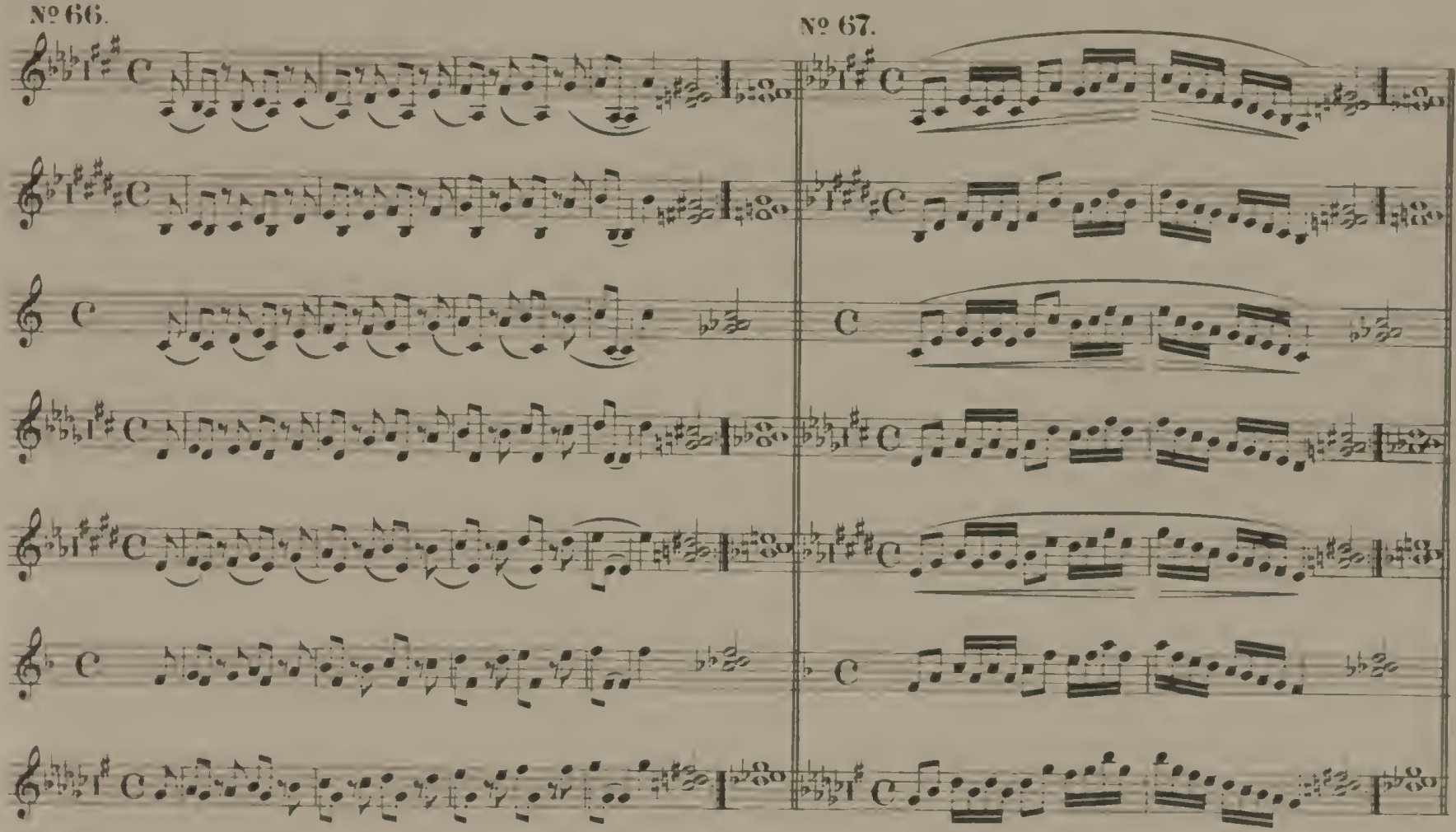

№ 59.
№ 60.
№ 61.
Assuringly: Ah no! my heart is still thine.
Vertrauend: Du weisst mein Herz ist dein.
Confiance: Ah oui, je t'aime toujours.
Devotional: Ah virgin pure, O hear us.
Flehend: O Herr, dein Kind bin ich.
Devotion: O mon Dieu, aidez moi!
Boldly: All hail, thou mighty chieftain bold.
Kräftig: Heil dir, du starker Held.
Hardi: Salut, le commandant.

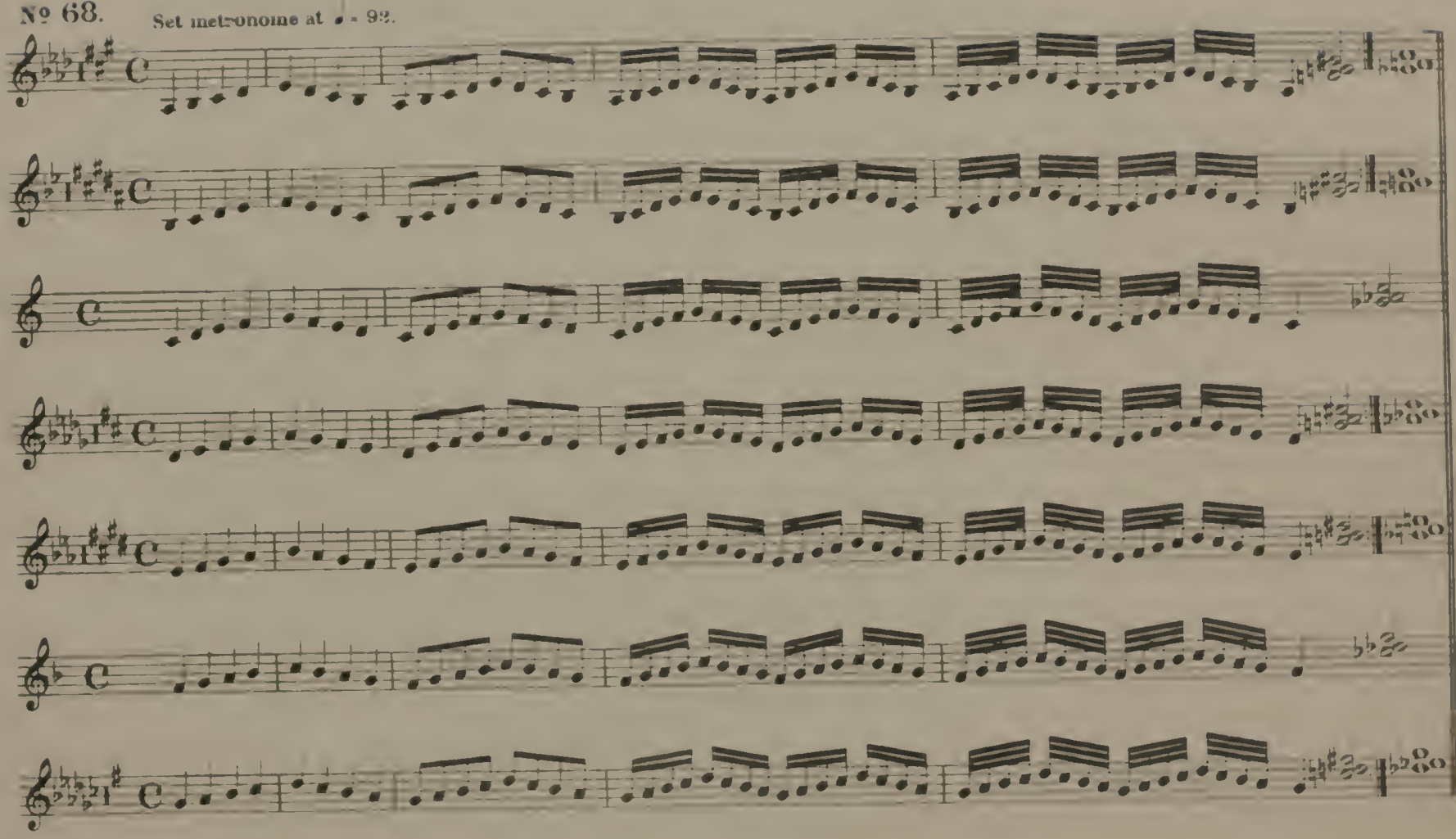

№ 62.
staccato.
staccato.
staccato.
№ 63.

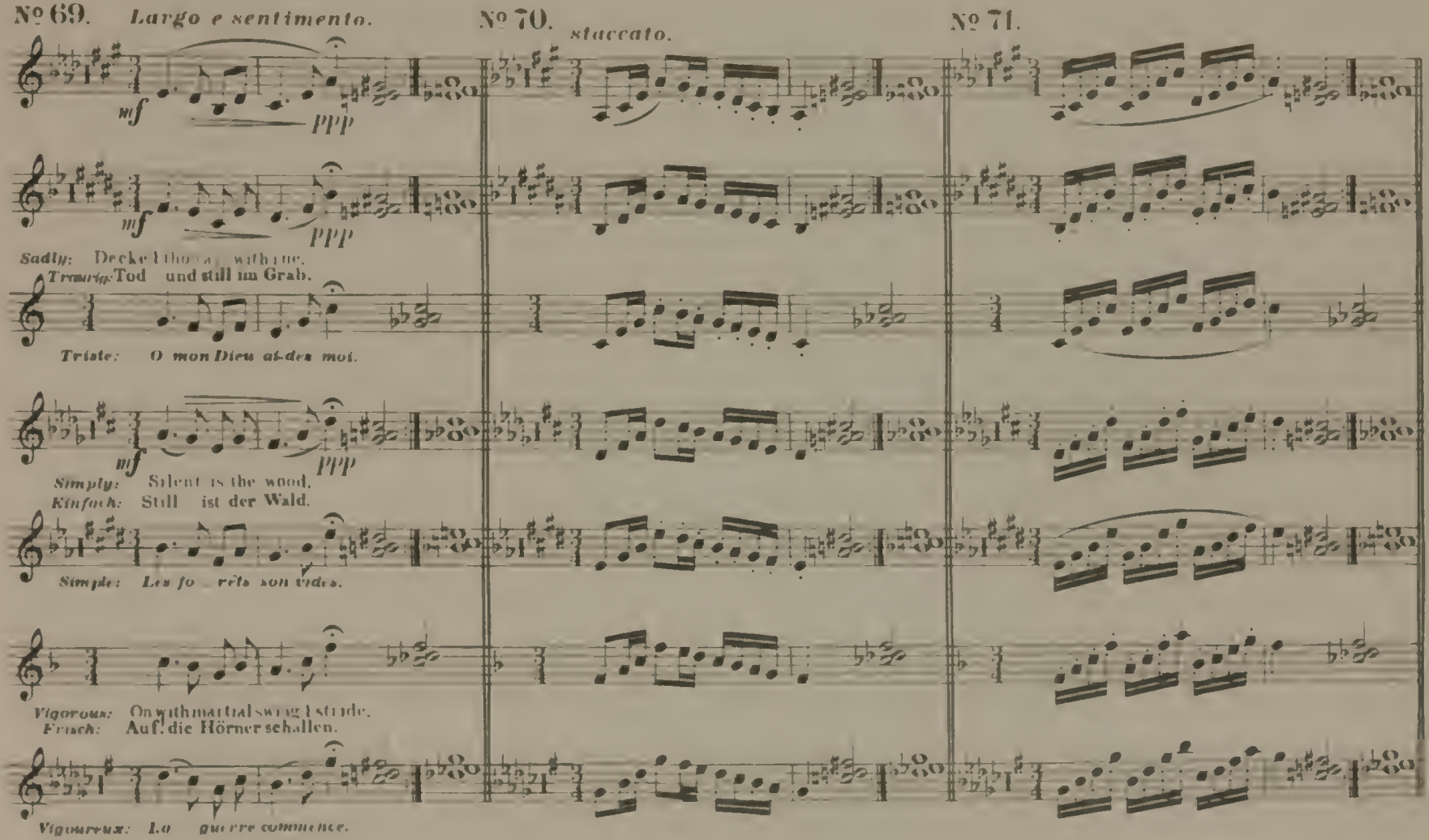
№ 64. Observe the crescendo.

№ 65.



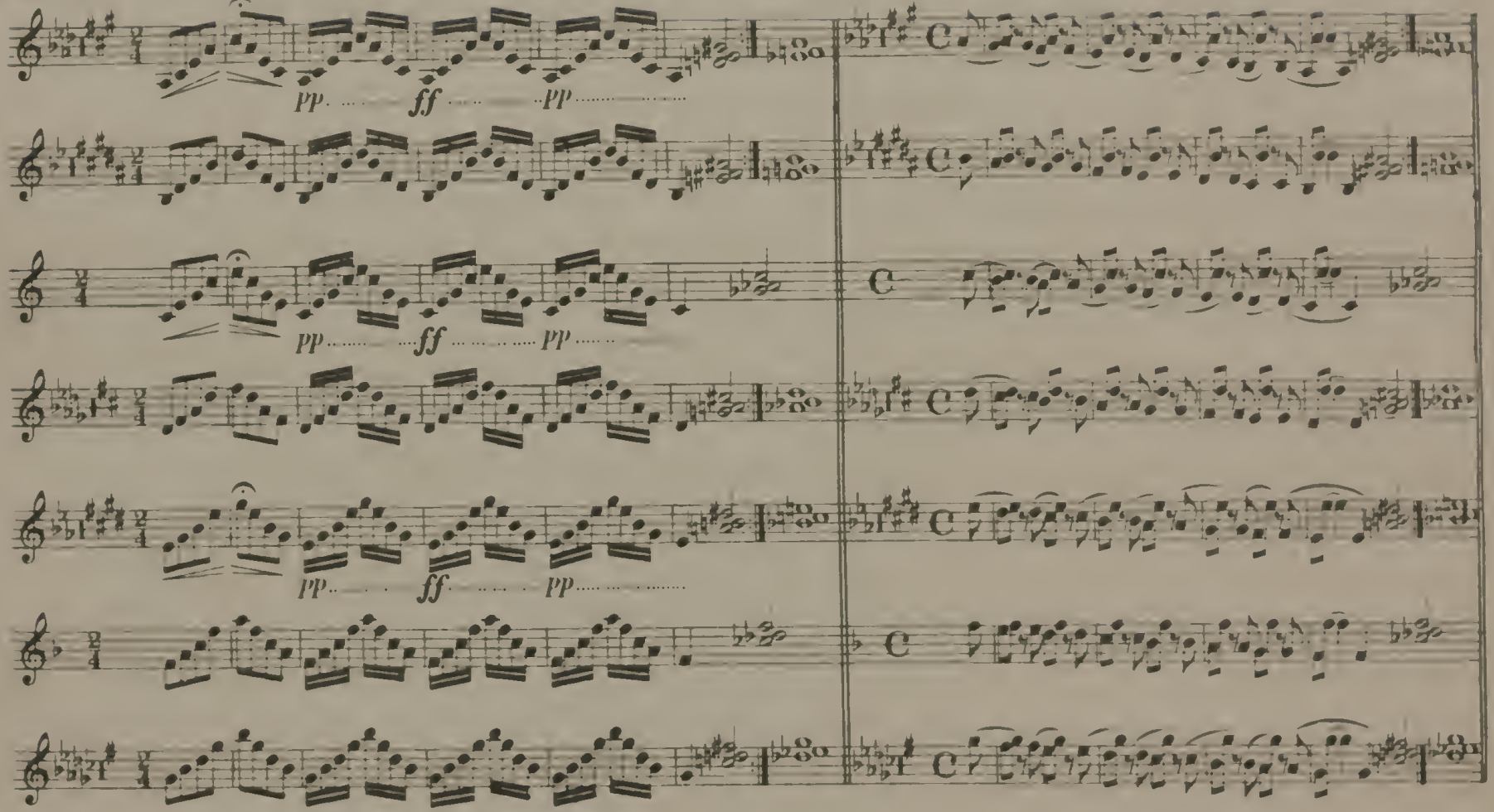

№ 66.
№ 67.


№ 68.
Set metronome at ♩ = 92.

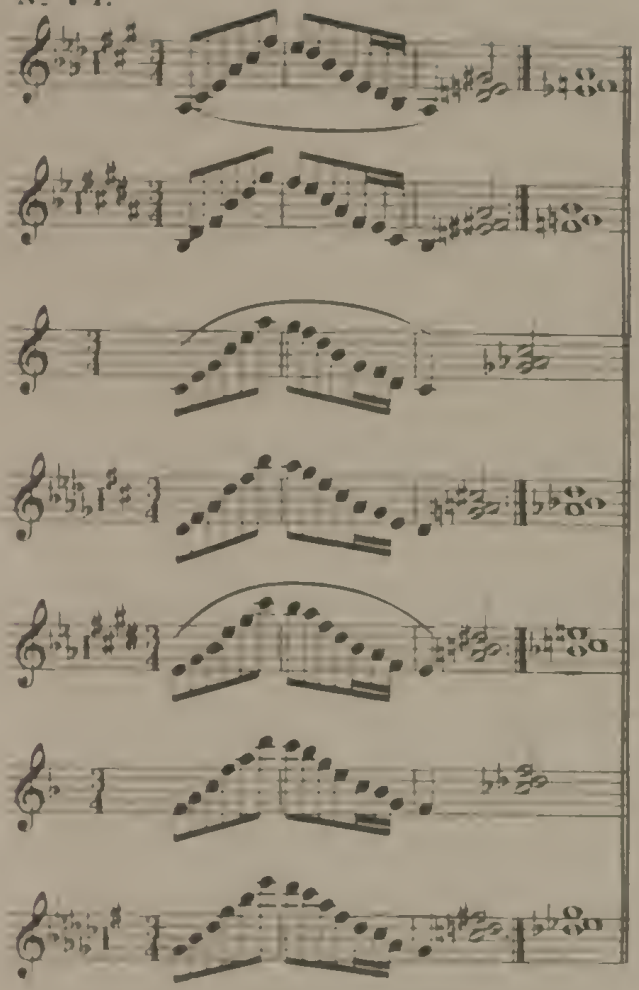

№ 69. Largo e sentimento.
№ 70. staccato.
№ 71.
mf
PPP
Sadly: Decke
Traurig: Tod und still im Grab.
Triste: O mon Dieu ai-des moi.
Simply: Silent is the wood.
Einfach: Still ist der Wald.
Simple: Les fo rêts son vides.
Vigorous: On with martial swing I stride.
Frisch: Auf! die Hörner schallen.
Vigoureux: La guerre commence.

№ 72.

№ 73.



№ 74.



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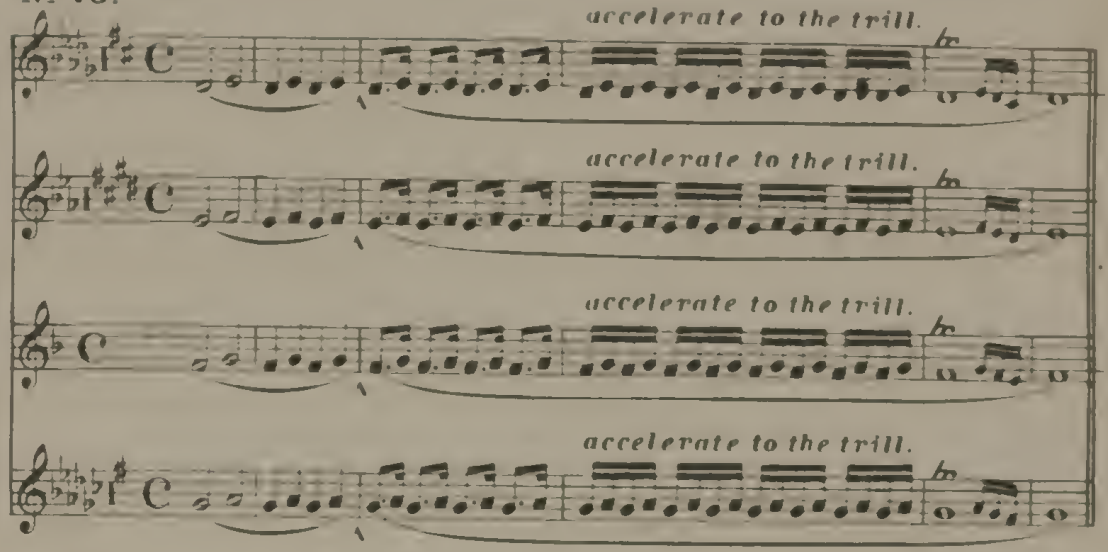

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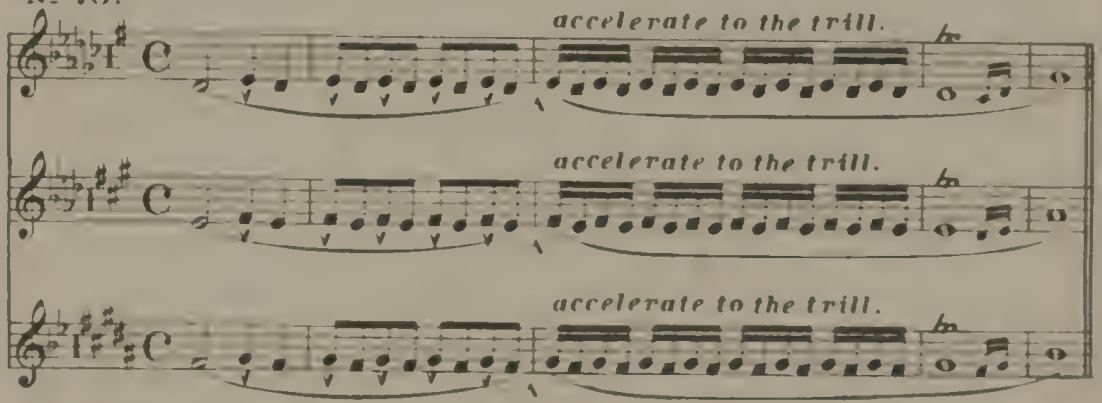
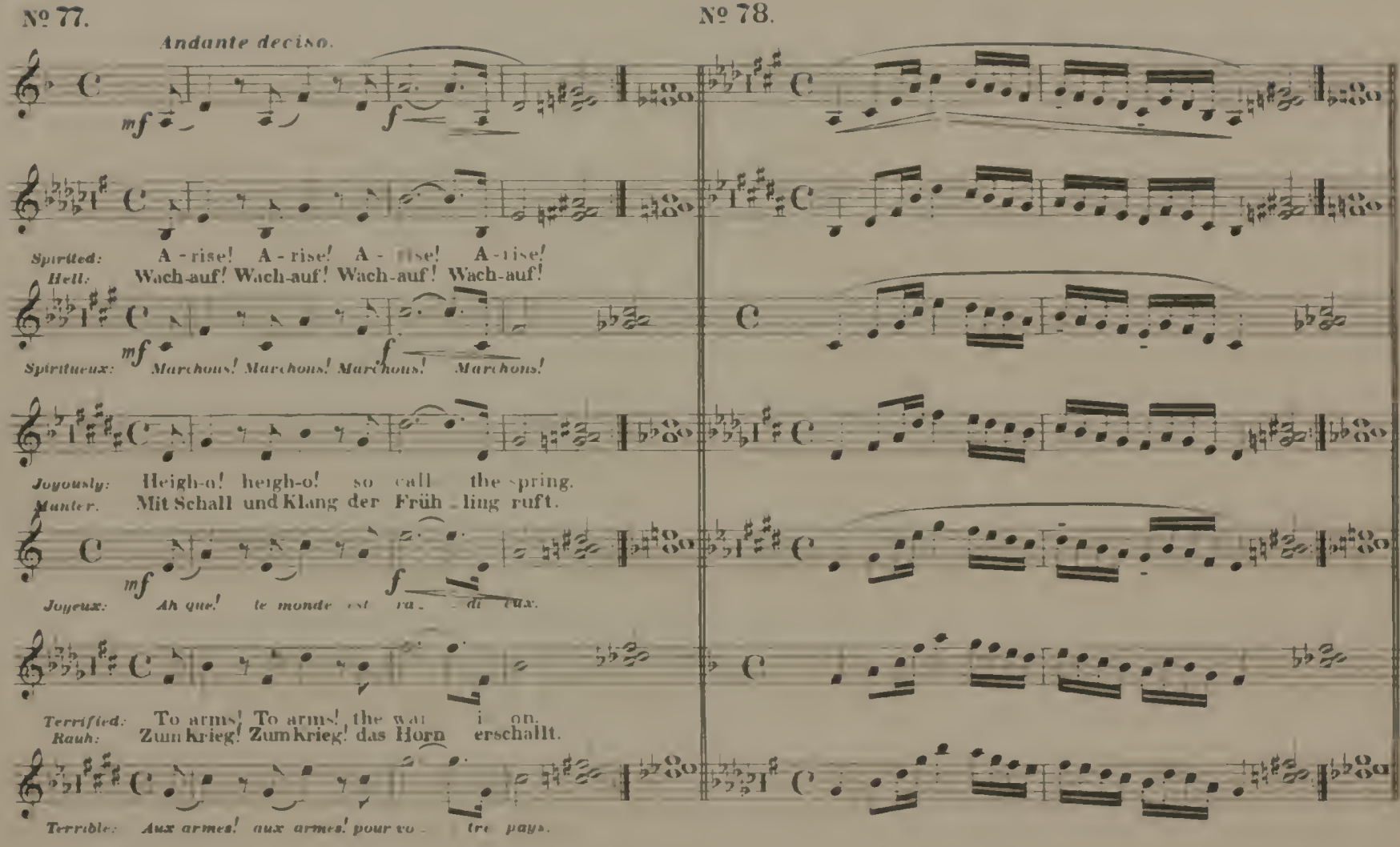
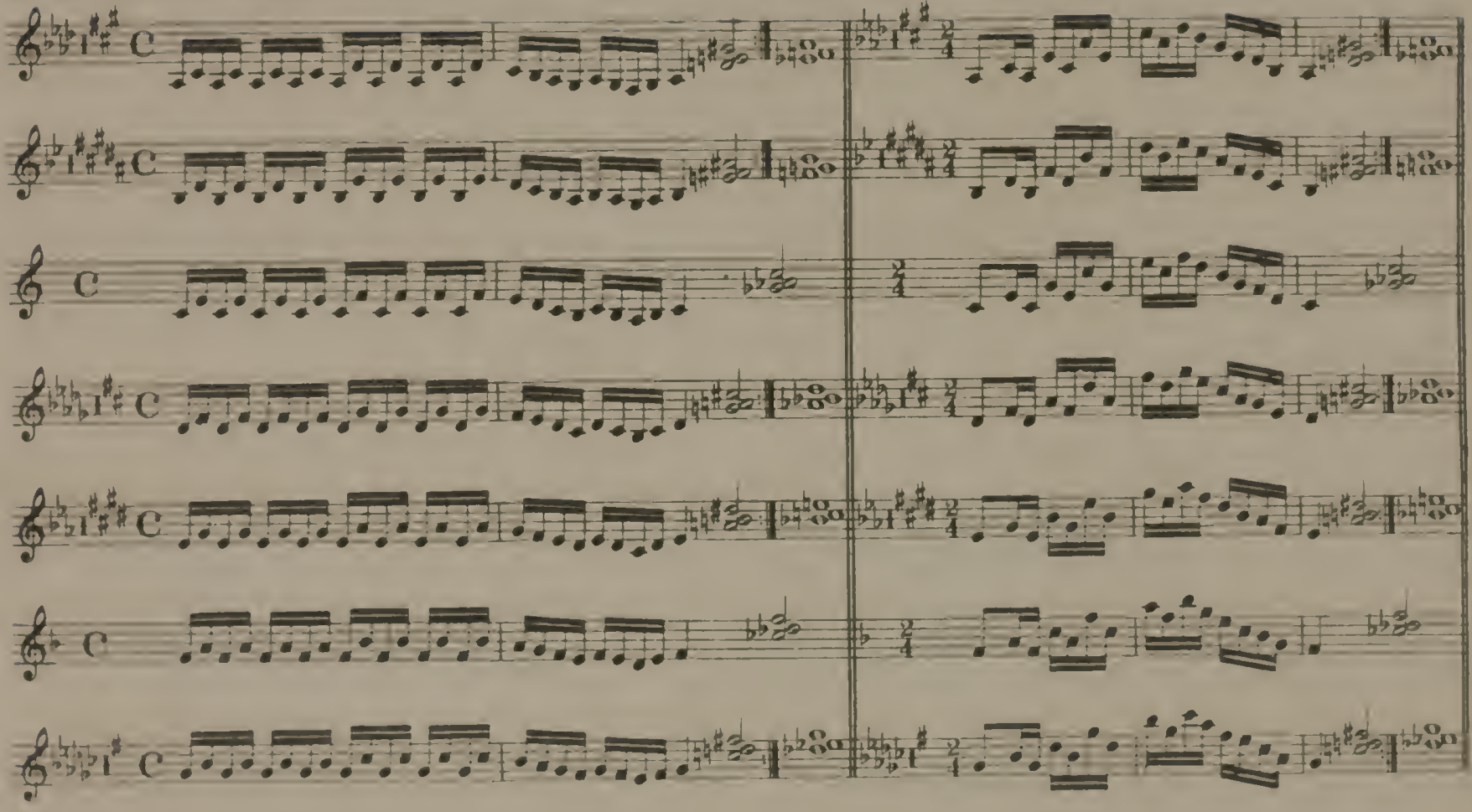


\ *breath.*

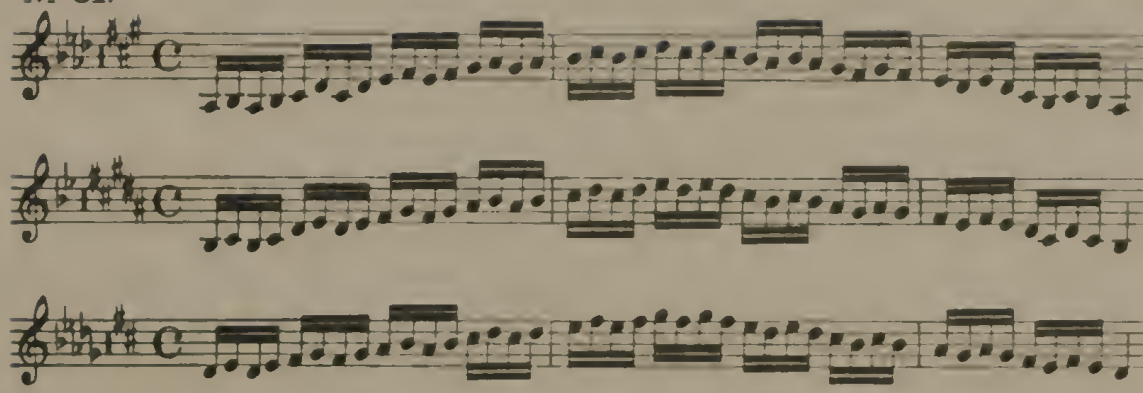

№ 77.
№ 78.
Andante deciso.
mf
f
Spirited: A - rise! A - rise! A - rise! A - rise!
Hell: Wach-auf! Wach-auf! Wach-auf! Wach-auf!
Spirituoux: Marchons! Marchons! Marchons! Marchons!
Joyously: Heigh-o! heigh-o! so call the spring.
Munter. Mit Schall und Klang der Früh - ling ruft.
Joyeux: Ah que! le monde est ra - di eux.
Terrified: To arms! To arms! the war i on.
Rauh: Zum Krieg! Zum Krieg! das Horn erschallt.
Terrible: Aux armes! aux armes! pour vo tre pays.

№ 79.

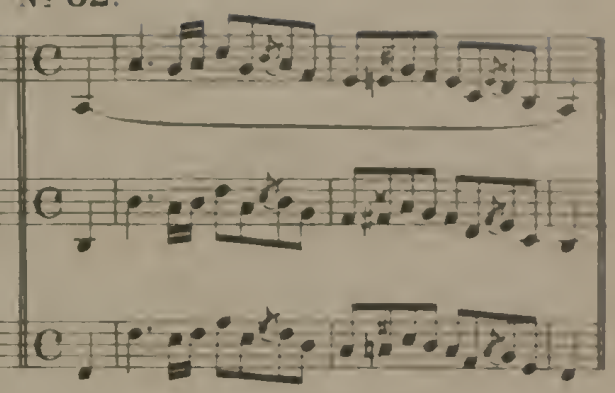
№ 80.



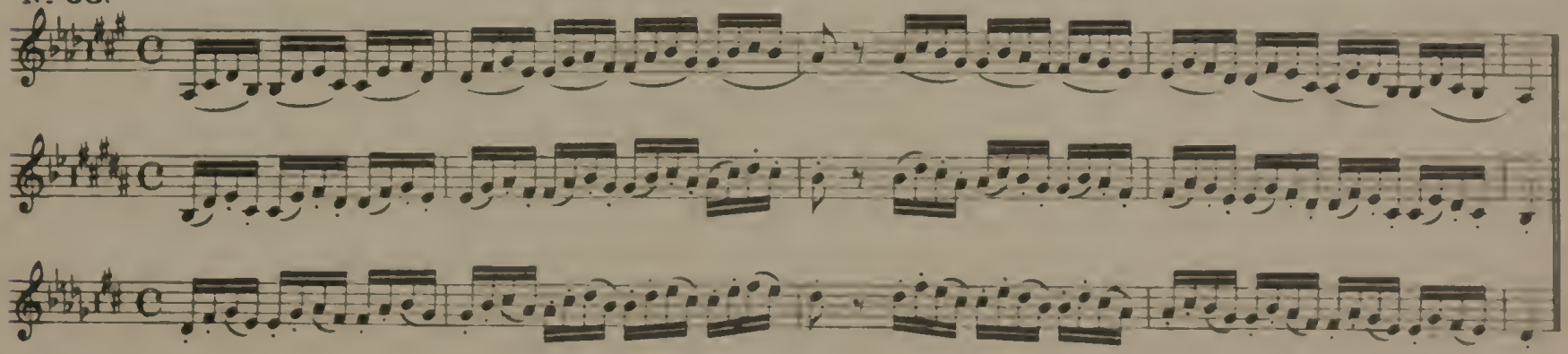
№ 81.



№ 82.

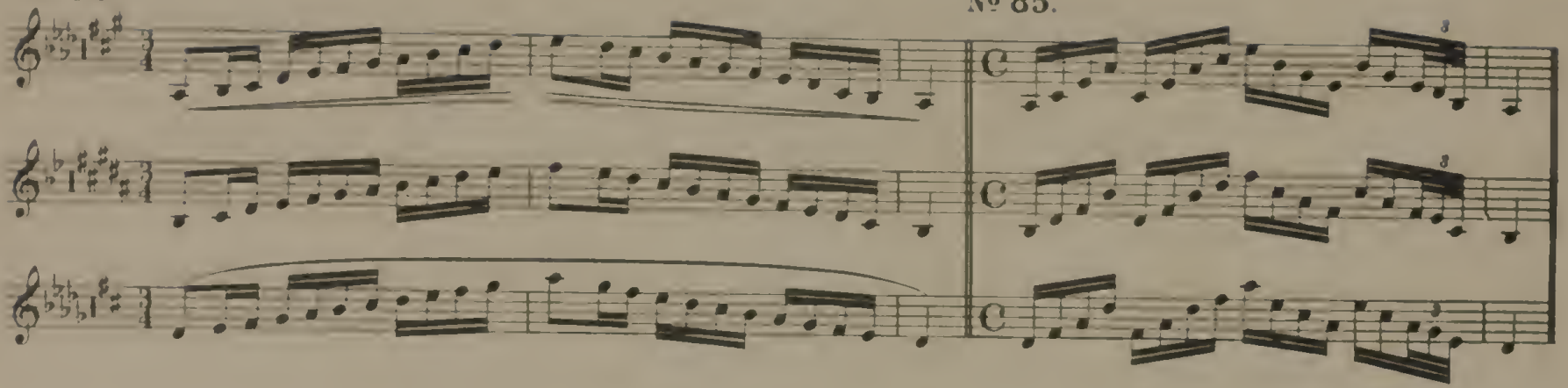


№ 83.



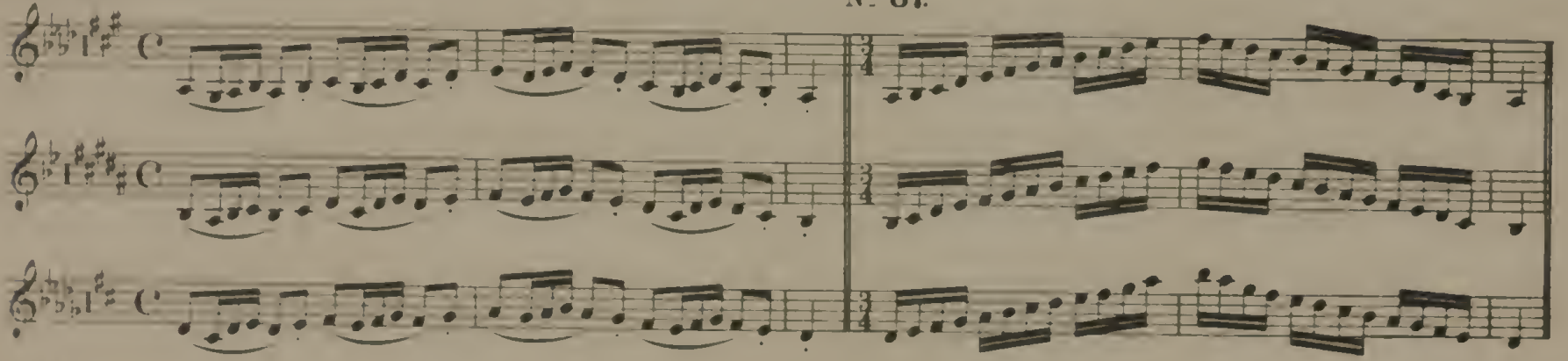
№ 84.

№ 85.



№ 86.

№ 87.



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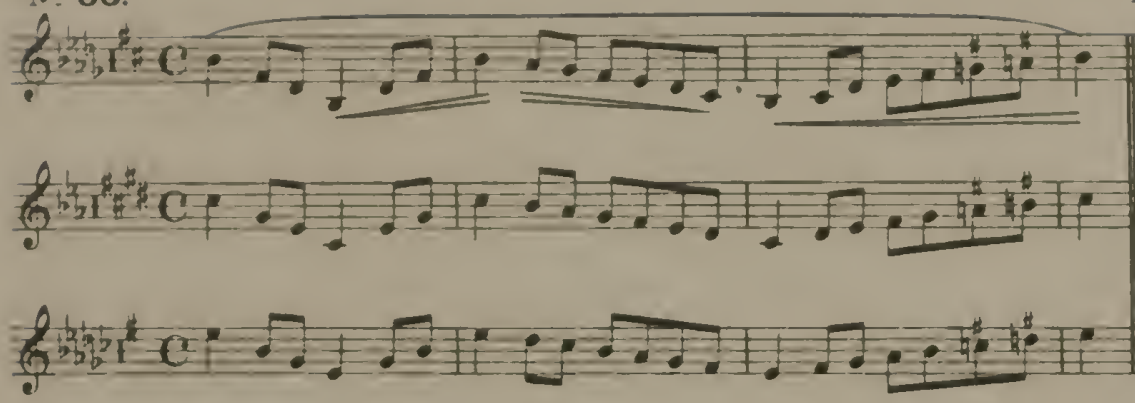
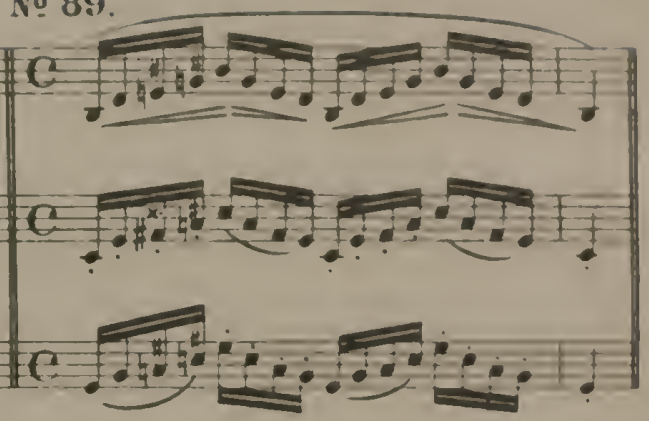


№ 89.



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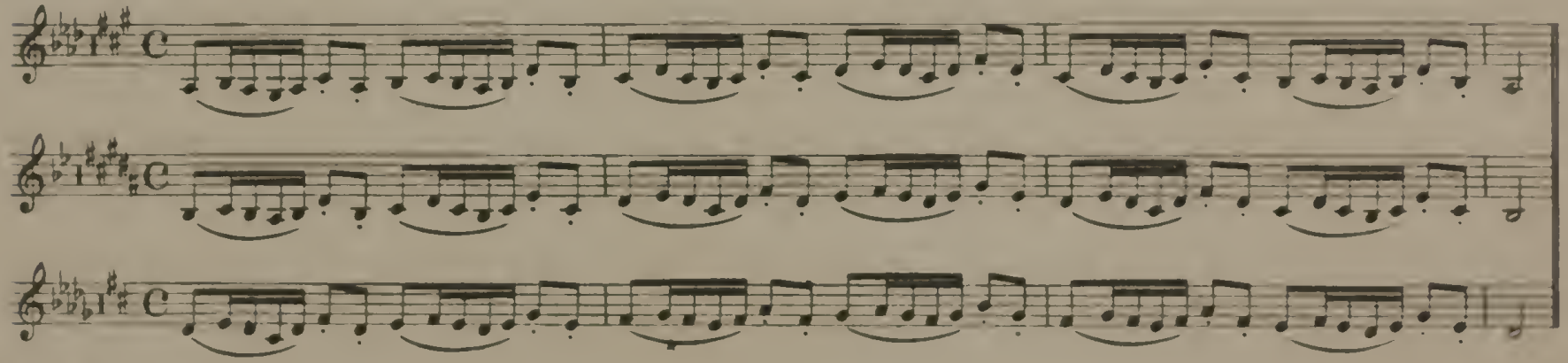
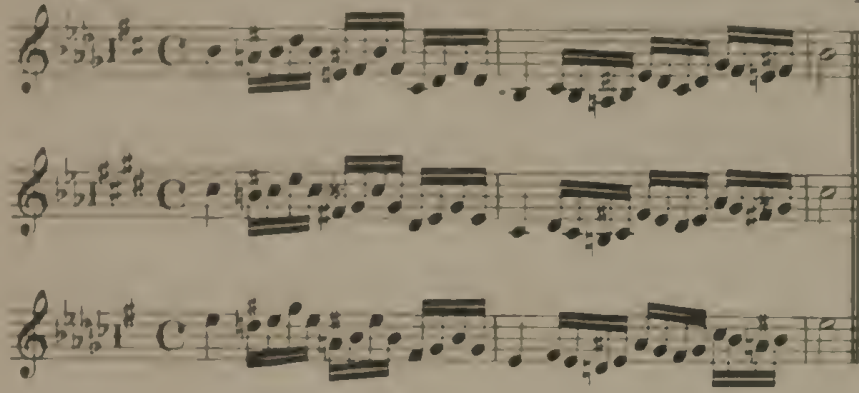
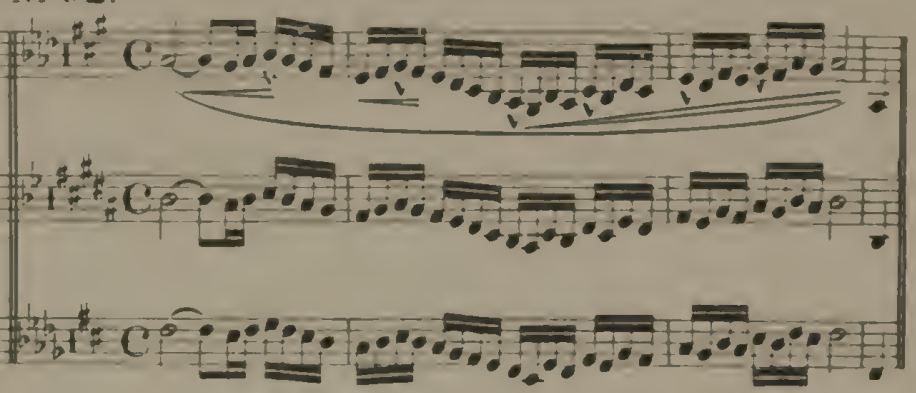


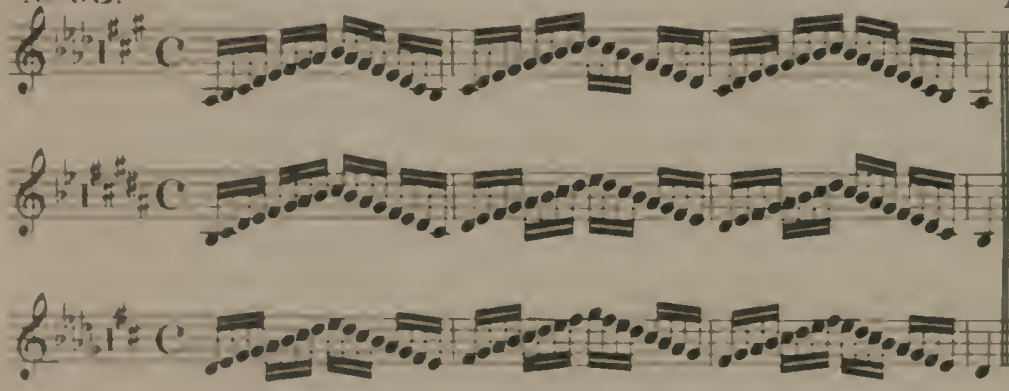
№ 91.



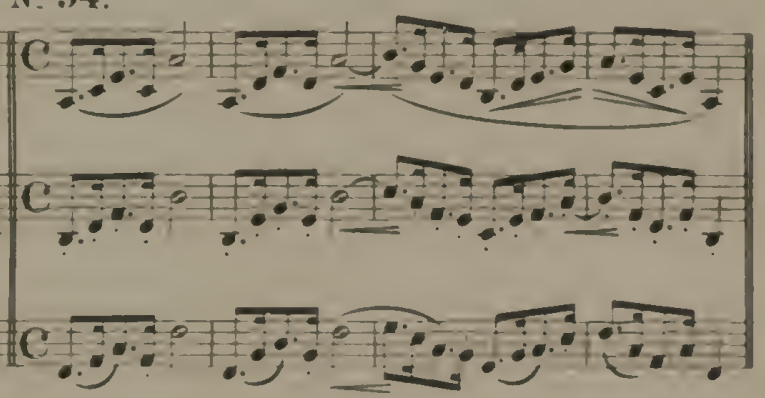
№ 92.



№ 93.



№ 94.



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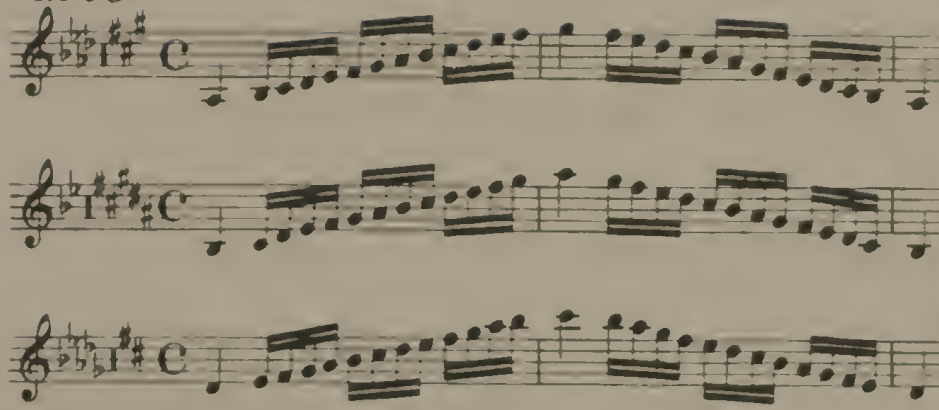
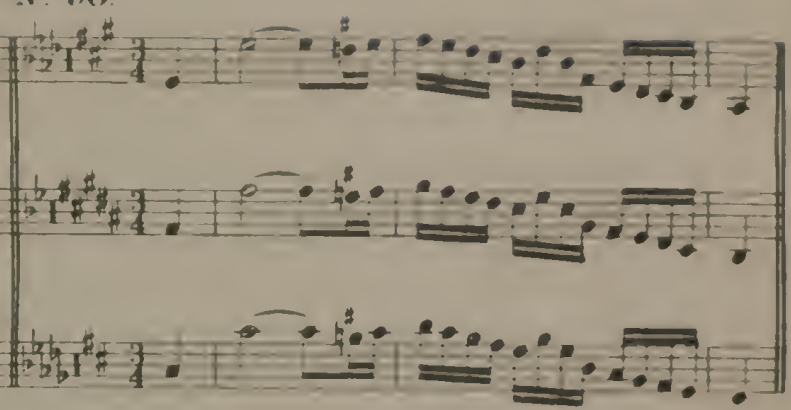
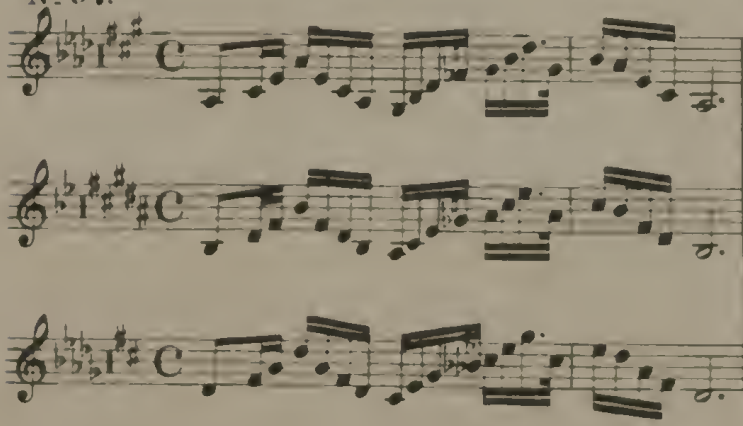


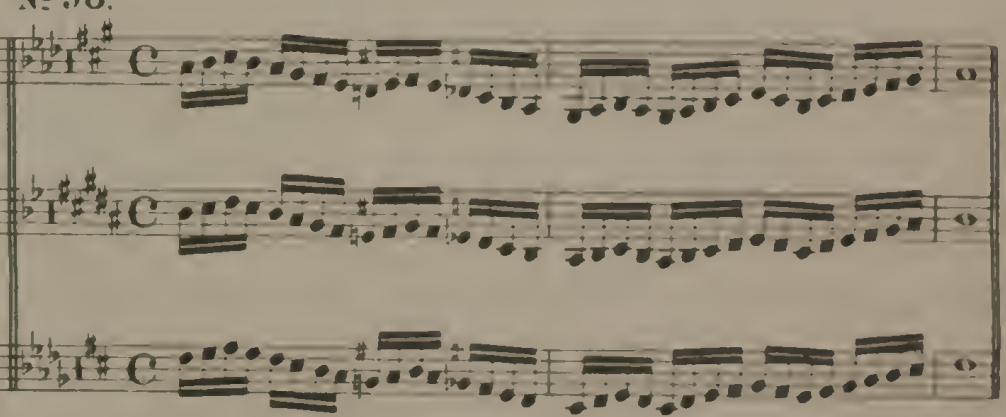
№ 96.



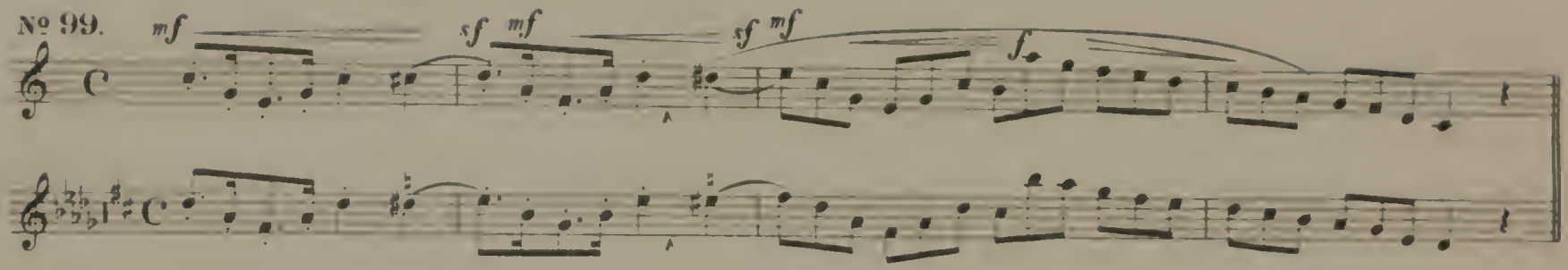
№ 97.



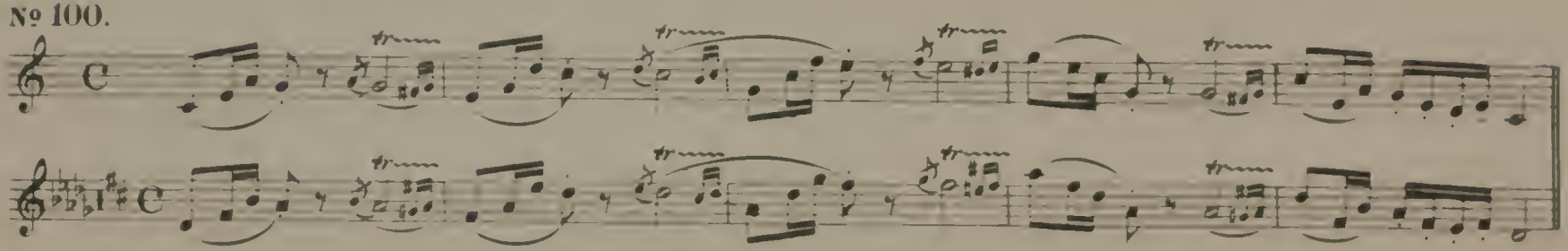
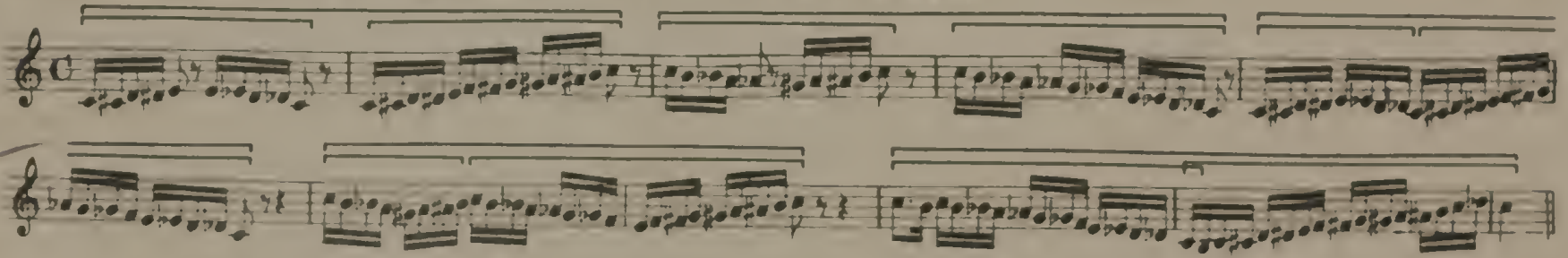
№ 98.



№ 99.



№ 100.



№ 101. Master each group as bracketed, before combining or singing the whole exerise.